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THE NEW YORK



# DRAMATIC MIRROR

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Photo Otto Searcy Co., N. Y.

LENA FISHWELL.





THE name of Kate Bateman, so long associated in the minds of our parents and grandparents with Leah the Foretold, she being, I have been told by dear, old White Whiskers in fireside reminiscences, the greatest Leah of them all, is now associated with an enterprise related to and yet distinct from the stage, an enterprise I should like to see some of our elder actresses emulate.

Two great luminaries, one of the American, the other of the English stage, White Whiskers tells me, crossing his heart the while, began their first shining under the fostering care of a Bateman. It was the father of Kate and Ellen Bateman, who, seeing the then Henry Irving in a small and thankless part, opened for him the door whereon was blazoned the golden letters that spelled "Opportunity." It was Mrs. Bateman and her daughter Kate who, impressed by the earnestness and persistence of a cadaverous, dark-eyed young newspaper man whom they met in New York, helped him rewrite his play, *White Whiskers*, which it was Deborah, and produced it for him. The young man was Augustin Daly.

So the name of Bateman has been intertwined with the great annals of the English-speaking stage, and when Miss Bateman became Mrs. Crowe she still used it in her professional life. With Josephine Dolling, the sister of a philanthropic clergyman, of Portsmouth, England, she is, in such time as she is not playing, conducting a home for girl students in London. It corresponds to a Paris pension, with the additional elements of a discreet but not offensive chaperone by Miss Bateman and Miss Dolling, and instruction in dramatic art by Miss Bateman. Miss Bateman's studio, a large, old-fashioned room, looks out upon a sweet, old London garden. In that studio she teaches elocution and stage deportment and oversees the fencing and dancing classes.

Patronesses of this home where girls who are studying music, or painting, or dramatic art, may spend comfortably and reasonably and happily their student days, are the Duchess of Newcastle, the Countess of Grosvenor, the Duchess of Bedford, Countess Beauchamp, Countess Somersault, Lady Agnes Frank, the Dowager Lady Rossmore, Lady Ebury, Lady Margaret Levett, the Lord Bishop of London, and the Lord Primate of Ireland. The special engagements she plays do not interrupt the routine of Miss Bateman's school and home. When she played in Beerbohm Tree's production of *The Newcomes* last Winter she continued her classes.

Several of our older actresses, no longer willing to lead the life on the road, might successfully carry on such a home and school for the young women who write me from every State of these United, to ask how they may study for the stage and how live while so studying. It would afford an excellent home and school atmosphere for the ambitious youngsters, and serve the experienced actress well while she is not playing. Who will follow the plan of the home for girls at 88 Philbeach Gardens, London?

Sometimes, somehow, get yourself invited to dine with May Irwin at home. Don't hesitate as to the means. The end will justify them. If you are a genial soul the world will be one vast joy spot when you sit down at her table. If you have a vinegar temperament the world will again turn sweet.

It is a long table, without any fumadiddles on it, for Miss Irwin likes to look her guests squarely in the eye, instead of squinting at them around a hazy vision of obscurity and temper rasper. But the good things that come and go, appearing and vanishing at the touch of soft footed, smiling negro servants! They are all dark complexioned servants in her menage. Bobby, the archer who posed with her in the three-sheet posters three seasons ago, is a solemn faced page now and lets you in at the front door of the house, No. 16 W. Sixty-eighth Street, with becoming gravity. Sarah, who has been with Miss Irwin for seventeen years, is the monarch of a sunny kitchen domain, and there is a chic becaped and aproned colored maid and a model colored butler. That Miss Irwin has had a finger in the preparation of the dinner is shown by the fact that the first phalanges is highly colored from too intimate acquaintance with the kitchen range. There are original touches in the meal, a grape fruit, oyster cocktail invented by the hostess, and ices somewhere toward the middle of the dinner and salads last, because she discovered that this is a more wholesome order of dining. There are joyous souls gathered about the table. Most of them are old friends, for May Irwin's friends, like May Irwin's cook, serve life terms. There are three stout, radiant faced women, made after the Irwin pattern, and they and the hostess have been friends since the long ago, and, strange fact in femininity! are friends of each other; and there are Miss Irwin's two sons, bright young fellows and affable, with bent toward business and away from the stage; and perhaps David Belasco's pretty daughters, for the Belasco girls and the Irwin boys have been chums as long as they can remember; and one or two members of Miss Irwin's com-

pany, and a few unclassified but enjoying others. And Al Johns plays popular airs, with now and then "Consolation" or "Traumeri" in the distant drawing room. The hostess and the guests join him in the popular songs after dinner, and the hours speed and everybody is happy, and the only unpleasant thing about Miss Irwin's hospitality it that, like other good things, it must end, and the only sad thing about the Irwin home is leaving it.

The child is the pivot upon which the play, *His House in Order*, Piner's latest offering, turns. As the play turns upon the child actor, so the child character depends upon the cannily charming personality of the little girl who plays it. Leona Power, aged ten, plays the role of the boy so well that one of the critics who wears glasses—and most of them do wear glasses—and saw the programme darkly through them, set her down as Master Power. A marvelously bright pair of gray-blue eyes, with an intense, birdlike steadiness and brilliance of gaze, and a mass of light copper-colored hair that adapts itself daintily to ringlets; a round, childlike face, with a clear, blue-veined, healthy pallor, are the dominant features of an engaging personality.

But lest you think because of her capital acting she is one of the eerie, repellent, premature grown-ups we expect to see when we hear of a precocious child, let me bear eye-witness to the fact that her life's greatest pleasure she esteems the privilege of riding up and down endlessly in the elevator of the apartment house where she lives with her mother, Emma McPherson. On these rides she has a dear companion, not the wax doll of the average, non-professional small woman. She has a few dolls, but she prefers the company of a brown, toy-stuffed bear. For the preference she can give a satisfactory reason, as she can give a reason for every other act of hers. She is that remarkable creature, a reasoning and reasonable child.

"The bear's name is Lena," she says. "I named him after a lady in the company. You know the one who plays mother? His name is Lena after her. I like him better than dolls. He has more character."

Leona appeared in *Lover's Lane*, with Maxine Elliott in *Her Own Way*, and with Miss Adams in *Peter Pan*. She has been on the stage seven of her ten years.

Curiosity as to the mental operations of a ten-year-old prodigy prompted some one to ask Leona if she understood the play.

"Oh, yes," she answered.

"Who is your father in the play?" she was asked.

"The Major," she answered; "but he shouldn't have been. He was an irregular officer."

Intelligence met inquisitiveness in the next questions and answers.

"What is the hardest scene you have to play?"

"The letter writing scene in the third act."

"But why? You don't have so much to do as in some of your other scenes; for instance, the saying 'good-night' in the first act."

"I know; but it's hard because I know how much depends upon my answers when Nina asks me where I found the bag and whose it is. It's the big moment of the play. Besides I know how hard it is to carry past the footlights when you're sitting with your back to the audience."

A bit of foyer gossip floated to me from a leather seat at one of the theatres during an entre act.

"Are Cleveland Moffitt and Hartley Davis friends?"

"No, dear. They are collaborators."

THE MATINEE GIRL.

MR. AND MRS. ABINGTON RECEIVE.

Mr. and Mrs. W. L. Abington (Bijou Fernand) received their friends at the first of a series of "at homes" on Nov. 4, at their apartments in the Albany, Fifty-first Street and Broadway. Mr. and Mrs. Abington were assisted at receiving by the bride party of last June. Among the guests present were Mr. and Mrs. John Drew and Miss Drew, Mr. and Mrs. Robert Haines, Mrs. Walter Hale, Mrs. Wilton Lackaye, Louise Gallo-way, Sarah Truax, Katherine Grey, Signor Giovanni Perugini, Mr. and Mrs. James Forbes, Blanche Bates, Mrs. Anne Tennant, Mr. and Mrs. Tony Pastor, William Gillette, Mr. and Mrs. Forbes Robertson, Mrs. Arnold Daly, Marguerite St. John, Eliza Proctor Otis, Mrs. Suzanne Russell Westford, Dorothy Revell, Isabelle Urquhart, Mrs. Lella Ellis McBirney, Mrs. Grace Spencer Smith, Mrs. Matilda Scott Payne, the Misses Frohman, Lloyd Bingham, George Backus, Mr. and Mrs. Fritz Williams (Katherine Florence), Lucille Le Verns, Olive Oliver, Mrs. Rose, Alice Fischer, Mrs. W. A. Brady, Amelia Bingham, and many others.

SECOND ACADEMY MATINEE.

The American Academy of Dramatic Arts on Friday afternoon, Nov. 16, will present a distinct novelty, a modern morality play, *The Broken Bars*, by Anna Wynne. The characters involved in the drama represent the well-known virtues and vices, the action portraying the struggle between Father Religion, who figures as the central character, and Multi-Millions, Poverty and Sin. Temptation, Miss Innocence, Foundout, Miss Hypocrisy, Crime, Mrs. Rich Sorrow, and others are also involved in the story. The play depicts vividly certain modern moral conceptions and introduces a number of vices, in a personified form, that are distinctly a product of the present day. Three one-act plays will also be given—*My Lady Tongue*, by William M. Blatt; *The Preacher*, by John D. Barry, and *The Third Chapter*, by Charles Dickson. The performance will take place at the Empire Theatre.

PLAYGOERS MEET.

The Playgoers' Club discussed Henry Arthur Jones' *The Hypocrites* at its meeting at the Hotel Astor on Nov. 4. Jessie Milward was in the chair, and the speakers were Murray Carson, Charles Henry Meltzer, the Rev. John Talbot Smith, John Glendenning, and Eben E. Greville. Mr. Meltzer declared that every character in the play except the girl who has all the trouble is a scoundrel, and that the lesson of the whole affair is immoral. The Rev. Fr. Smith said he agreed with Mr. Meltzer and that he thought that the two clergymen were not true to life. Mr. Greville in answer said that he thought the play was true and taught a necessary lesson. Mr. Glendenning and Miss Milward also defended the play. A telegram was read from Mr. Jones regretting his inability to be present.

MRS. R. C. CUNNINGHAM DEAD.

Mrs. R. C. Cunningham, professionally known as Louisa Payne Gray, mother of Mrs. John Wild, passed away at the home of her daughter, at Averill Park, N. Y., on Nov. 3, after a week's illness from acute bronchitis and pleurisy, aged eighty-one years. She was born in Salisbury, England, and for over fifty years was a professional singer, possessing a mezzo-soprano voice of great range. She was a pupil of Alexander Lee, the eminent vocal teacher of London, England.

In 1862 she married William A. Gray, of the original Campbell Minstrels, who was lost on the *Star of Cape Hatteras* when on his way to Orleans. Her second husband was Colonel R. Cunningham, of Philadelphia. The body was at Evergreen Cemetery.

## THE STAGE IN PARIS.

The Odeon Opened—La Préfère—The Real Mystery of the Passion Revived.

(Special Correspondence of The Mirror.)

PARIS, Nov. 3.

Amid a chorus of congratulatory notes has opened the doors of the Odeon—many papers now style it the second Theatre Français. It would be churlish not to add our congratulations to those of the entire French press in saluting the new "directeur."

A long and brilliant career as an actor-manager, in conjunction with untiring professional zeal and probity, has had its well deserved reward. Unlike many theatrical managers, M. Antoine's good qualities are not all on the surface. Hard working, original in his ideas, and with the determination to carry them out, he was bound to triumph. Always on the lookout for good work and caring not a rap where he found it, he has discovered the talent of many an unknown author, and helped, by friendly encouragement, along the difficult path of prosperity many a well-known one. Under its new management a brilliant future awaits the second Theatre Français. Rich in dramatic treasures amassed by his predecessors, as well as in those collected by himself, Antoine has no lack of material to draw upon. We may count upon his producing many a good play in which the human element will not be lacking. No more, it is to be hoped, shall we see those tedious pieces in which shepherds and shepherdesses murmur sweet nothings by a meandering stream and joyful processions and dances in honor of Bacchus occupy a whole act.

The Odeon opened its new career with a "comédie" in three acts by Lucien Decauven, entitled *La Préfère*. M. Decauven was and is still a well-known journalist, and he writes a play with the same easy, delightful style that he turns out a leading article. He also writes not only to amuse, but with the laudable intention of elevating the public by interesting them in the beautiful and the ideal; but there is nothing pedantic about him.

The *préférence* in this play is the second daughter of a M. Charlier. Her name is Souci and she is his favorite child. After many years of married life Charlier learns that in the past his wife has deceived him, and that Souci is not really his daughter at all. Much upon at this discovery, he sets out for Paris with the intention of getting a divorce from his wife. He leaves his wife, Therèse by name, with Souci, while he is accompanied by his real daughter, Isabel. But he cannot live without her. And so, to make a long story short, the child of fifteen effects a reconciliation between Charlier and his wife, which is, of course, very charming. But the chief incident in the play is an improbable one. Why should Charlier, who all his life loved Souci so kindly and believed her to be his own child, why should he so suddenly and so unquestioningly accept the story of her birth? It is the last thing that a man would believe, unless he had his doubts all along, and Charlier had none. Then, again, the character of Madame Charlier is weakly portrayed. One finds it difficult to believe either in her past lapse from virtue or in her present repentance. She is vague and shadowy. The theme is a good one, but the author has not handled it with his usual skill. The performance was concluded by a bright and witty one-act sketch, entitled *La Recommandation*, by Max Maurey, which was well acted by Signoret and Levaugue.

As a change from the worries and surprises of modern life the following day there was produced at the Odeon *The Real Mystery of the Passion*, or, to keep the old French, *Le Vray Mystère de la Passion*, by Augustin Gresson, adapted by M. Gally de Taurins and L. de la Touraine. The production of this play must have necessitated considerable expense and hard work, and as it is not the kind of work that can ever appeal to the public at large, the new manager is to be congratulated upon having devoted so much of his time and trouble to presenting us with a work that can only win an artistic success. But it is to this end and object that we have theatres in this country that are, to a large extent, supported by the State. This is a most interesting work and one that is well worth seeing. With great skill and scholarship the authors, or adapters, rather, have contrived to keep as nearly as possible to the old medieval text, while rendering it clear and comprehensible. Simply, and without any affectation, they have given us the curious old rhythm, and the effect is very striking. We have a fine and moving drama, acted with the reverence and dignity that such a subject inspires. The entire company was admirable, and M. de Max as Jesus was especially fine in the scene when he gives way to remorse. M. Marquet as Jesus played with great feeling and charm.

D'Annunzio's play, *La Gioconda*, which was revived a short time ago at the Gymnase with Suzanne Després, has not proved a success and will shortly be withdrawn.

Unable to find a play to suit him, Coquelin is continuing reviving Cyrano de Bergerac at the Theatre de la Gaîté. He plays it on an average three nights a week.

Triplepatte is still going very strong at the Athénée and will soon reach its three hundred and fiftieth performance. It has already broken the record for success at this theatre, which hitherto was held by *Le Prince Consort*, with 328 representations. Triplepatte is a very amusing and there is nothing about it, which is largely in its favor.

Time was when the Bouffes-Parisiens was described as a theatre to which one could take one's wife and daughter; but it has sadly fallen from its high estate. If it wishes to keep its reputation for decency it must draw the line at the style of play it produces. It has two nights ago. The first one, *A Bégayé*, was not so bad. It tells the simple story of a man who has a mistress who is no longer faithful to him. He would like to get rid of her, but has not the courage to do so. Were she his wife it would be easy for him to bring about the desired separation, for there would be no trouble in procuring a divorce. And so, with this end in view, he marries her. But Eugénie is so pleased and proud at her old lover making her his legitimate wife that she turns over a new leaf and becomes a model spouse. So poor Octave finds himself no nearer his liberty than he was before and has to resign himself to a life of unhappiness. The play was brightly acted and well received. It is certainly funny and contains a moral.

The second play, *La Petite Angèle*, is best left alone. Suffice to say that Polaire, looking like a tightly laced wasp, is the heroine of it. She is not exactly the "ingénue," but she is picturesque. *La Petite Angèle*, besides other drawbacks, is full of sickly sentiment and does not deserve much success.

FRANCE PLAYERS AT THE BIJOU.

The French Players fifth Sunday night concert of the season was held at the Bijou Theatre on Nov. 4. There was a large audience present, which generously applauded the performers.

Included in the programme were *Les Bouillottes*, a sketch by M. G. Courteline, given with spirit; *Le Mariage aux Lanternes*, Offenbach's pretty operetta, which was also well done, and *La Recommandation*, a comedy, by Max Maurey. M. Verande, M. Dubois, Madame Verande, and Miss Lavelle participated in the first; Madame Thérèse Dorgeval, Madame Verande, Miss de Lavelle, and M. Robertval in the second, and M. Robertval, M. Dubois, and Mr. Verande in the last named.

Madame Thérèse Dorgeval, of the Opera Comique of Paris, sang several songs, including an air of Fucelli's *La Robine*. M. Harriet sang four humorous ditties and M. Saint-Vallier gave two tenor solos and M. Arthur Gasch presented a series of musical novelties.

FANNY SADOWSKY DEAD.

Fanny Sadowsky, a famous Italian actress and at one time a rival of Ristori, died in Naples on Nov. 1, aged eighty. She retired from the stage thirty-five years ago.

## REFLECTIONS

Mabel Mother (Mabel Montgomery), who is touring the South in *Ram*, was married at Maccon, Ga., on Oct. 31, to Joseph Hensinger, of Chicago.

Joseph F. Du Val has been transferred from The Stolen Story to the Western College Widow company, resuming his old role at Apollon, Wash., on Oct. 18.

George Warren Curdy, business-manager for one of Henry W. Savage's companies, was married on Nov. 1 to Mrs. Margaret White, widow of Nathan White, a diamond merchant.

Edward E. Satter has signed contracts with Charles J. Stone and Ollie Evans for a starring tour opening about the middle of December at Ford's Theatre, Baltimore, in *Edgar Selwyn's* *Farce*, *It's All Your Fault*. Master Pincus, who is under five years' contract with Mr. Satter, will play his original part. The tour will first embrace the Southern circuit and will probably play Boston or Chicago next summer.

Bessie Poynter has signed a contract with Burt and Nicolai whereby she is to be starred for the next five years. Miss Poynter's place for this season will be her own dramatization of "Lena Rivers." Her season opened Nov. 12 at the Majestic Theatre, Washington, D. C., and she will be seen in New York after the first of the year. She is supported by Harry Burkhart, Frank Jamison, Mathilde Welling, Marie Day, Alma Keller, Nettie Loudon, Elizabeth Winthrop, Ted Armond, Edwin Sheffer, Walfrid Wilson, James Hill, Harrison Davis, William Heck, Maud Willis, and Burton Nixon, manager, and A. H. Windish in advance.

A son was born to Mr. and Mrs. George D. Melville (Mamie Conway) on Nov. 1. This is the sixth grandson of Lizzie Conway, who is now with Cape Cod Folks.

Herbert Barrington has been obliged to retire from the cast of *The Message* from Mars on account of illness.

The injury to Robert Fitzsimmons, reported last week, has proven less serious than was at first believed, and Mr. Fitzsimmons has not missed a single performance on account of it.

Katherine Kennedy, who made a trial at drama in *The Ruling Power* last season, has opened a millinery "studio" in New York for exclusive patronage.

Eleanor Robson's next play will be *Susan in Search of a Husband*, a dramatization by Eugene Presbury, of a story by Jerome K. Jerome. The first performance will be given on Nov. 20. *Tenement Tragedy*, a one-act drama by Clotilde Graves, will be put on as an afterpiece.

Edie Moore, with *The Earl and the Girl*, was injured at Jacksonville, Fla., on Nov. 1, by the collapse of a set stairway. Clara Sage, a member of the chorus, took her place and filled the role acceptably.

William Meyer and Ada Cook, both members of the chorus of *The Free Lance*, were married at Milwaukee, Wis., on Nov. 2.

The performances of Mrs. Dane's *Defense*, with Margaret Anglin and Lena Ashwell alternating as Mrs. Dane, will be given on Thursday and Friday afternoons of this week at the Lyric Theatre. The midweek matinee of *The Great Divide*, at the Princess, will be given on Wednesday.

Wright Lorimer will give at least six performances of *The Wild Duck* during his engagement at the Academy of Music. *The Shepherd King* will be the play for the balance of the engagement.

Kate Condon, who has been rehearsing for the burlesque of *The Great Divide*, to be given by Lew Fields, has resigned on account of illness and will not be able to appear on the stage for at least two months.

Harry Williams, who wrote "Navejo," "Back, Back to Baltimore," "In the Shade of the Old Apple Tree," and many other popular songs, was married on Nov. 4 to Caroline Deming, of Detroit, lately with *The Prince of Pilsen*.

"Chic" Perkins (Mrs. King) inaugurated her fifth starring tour at her home town, Bethersville, Ia., on Oct. 17 in *The Little Prospector*, a new Western play by Edward Locke. *The Little Prospector* is now on the road, under direction of Frank G. King. Vic Perkins has business charge and Harry B. Hoping is in advance.

The Little Cherub will and its engagement at the Criterion Theatre on Dec. 15, and on the following Monday Ethel Barrymore will open at that playhouse in *Kathleen*.

Jennie Eustace, now playing with Grace George in *Clothes*, has obtained from E. E. Phillips, a Western newspaper man, a three-act play, entitled *The Game of Gloria*. Miss Eustace will originate the title-role.

A permanent stock company has been organized for the Delacorte Theatre, Akron, O., and opened on Nov. 5. The company includes Burleigh Cash, Elinore Wescott, Ralph McDonald, Arthur J. O'Brien, Raphael Newman, Howard K. Race, Taylor Davidson, John Baxter, Blanche Tarver, Marie Clark, Editha Pepper, Margaret Ragan, Hattie Tarver, and Birdie Lustig.

Told in the Hills has been renamed *Genesee of the Hills*, in order to avoid confusion with *As Told in the Hills*, now touring the West. *Genesee of the Hills* will open in New York on Nov. 18.

James S. Klitz, a member of *The Way of the Transgressor* company, was married at New York city on Sept. 29 to Maude Williams (Ira Penmore).

Ida Ellis-Gustam has closed with Allen Doone in Kerry Gow and has joined James J. Corbett's company to play the soubrette role in *The Burglar and the Lady*.

John Griffith will fill an engagement in New York next March, presenting *Paul of Tarsus*.

Grace Elliston, who has been ill and out of the cast of *The Lion and the Mouse* for several weeks, has recovered and rejoined the company last night.

Owing chiefly to the illness of Jerome Wheelock, Jr., Just Out of College has been withdrawn from the road. Mr. Wheelock is suffering from a serious throat trouble and will have to undergo an operation. Gus Rothner and Robert Campbell have obtained the rights to the play for the United States and Canada and will send it on tour again next season.

Grace La Rue, who has been appearing in *The Blue Moon*, returned to the cast of *The Tourists* last night. Her role of Evelyn in the Casino play is now filled by Coralie Blythe.

Dora, a heart-interest drama now being completed by Haddon Chambers, has been secured by Charles Dillingham for production early next season.

Marguerite Leota Neely (Leota Gilmore), of Chicago, last season with De Wolf Hopper in *Happyland*, was married in New York city on Nov. 8 to Harold F. Orloff, musical director of the Grand Opera House in Brooklyn.

A special performance of *The Chorus Lady* will be given at the Hackett Theatre on Tuesday afternoon, Nov. 20.

Sir Anthony, a new play by Haddon Chambers, will replace *Brigadier Gerard* at the Savoy Theatre on Nov. 19.

Al. Minahan, who was the popular treasurer of Weber and Fields' Music Hall for many seasons, is now in charge of the box-office of the Lincoln Square Theatre.

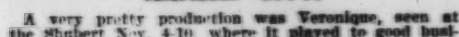
The new Majestic Theatre, at Du Quoin, Ill., was opened on Oct. 31 with *The Mayor of Tokio* to a \$5,000 attendance. *The Show Girl* was the next attraction, on Nov. 2, and *The Tenderfoot* follows on Nov. 16. F. H. Long is manager of the house.

Emma Carus is to appear soon, under the management of Will J. Block, in a new farce by Glen McDonough, entitled *Two Near Home*.









The Lumber held the boards at the Willis Wood 1-3

MILWAUKEE

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**OF DUBLIN**—**THEATRE** (W. J. Dunn, mgr.): A short play by J. M. Synge, "The Playboy of the Western World," is being staged at the Theatre. The play is a comedy of manners, and is being staged at the Theatre. The play is a comedy of manners, and is being staged at the Theatre.

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**Scenic Artist**

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(Continued on page 23.)











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at Ford's in All-of-a-Sudden Peggy, where she played to good houses. She talked enthusiastically during an interview of "Peggy's Progress," which is to follow the adventures of "Peggy." Now, after so many years it has occurred to several producing stars and managers that Dunne's allegory affords good material for a play in the modern manner, and Miss Croman hopes to be the first in the field. **HAROLD RUTLAND.**

ST. LOUIS.

**Mrs. Fiske in The New York Idea—The Love Letter—The Truth—Digby Bell.**

(Special to The Mirror.)

St. Louis, Nov. 12. Mrs. Fiske in The New York Idea achieved a notable success at the Garrick Theatre last week. At every performance there was a large, fashionable, attentive audience present that was not only pleased with the excellent acting of Mrs. Fiske, the worthy support of the well balanced Manhattan company, and the clever lines of Langdon Mitchell, but with the striking manner in which the general theme is worked out. The dramatic critics of St. Louis spoke with one accord in praising the production. Frank R. Anfanger, of the Star-Chronicle, said of the play: "Mitchell has wrought a towering structure that looms so forcibly and imposingly among the mass of the plays of the day that they stand mere pygmies beside it. He has written a satire so keen and flashing that one knows it will ring true, that it is highly and wonderfully tempered, that it is sterling, unalloyed and flawless. Mrs. Fiske, in, of course, Cynthia Karakusa, her assumption of the role shows no traces of study or affectation. It is by far the most natural and easy interpretation, read as one speaks his native tongue. From the moment she first enters, reading the results of the races from the sporting page of a newspaper, throughout every moment of the play up to the scene of reconciliation, her Cynthia is a finished and convincing picture. It leaves you wondering if it is acting or a chapter from the real life of the woman."

Louis Dodge, of the Globe-Democrat, said in speaking of Mrs. Fiske and her work in The New York Idea: "She has the role of a woman who cannot quite escape from her mental habits the man who was her husband, and she suffers keenly when she believes he is to marry another woman. She is a veritable sensitive plant in her emotion. She shrinks from the man she means to marry through a bit of pique; she laughs at his snubbing retort; she allows her heart to go quite away from her while she affects heartlessness and indifference. And in the portrayal of these emotions she is the subtle, exquisite actress who has won higher place than any other woman performer on the American stage. If the author could have had Mrs. Fiske at his elbow, he would have written the piece if he could have improved so far as Mrs. Fiske's interpretation is affected. The rendition is not interrupted with the little breaks that are so common in many productions of a similar but much lower type. One does not get that rather clumsy impression that you can figure out almost to a nicety how this act will end, or the whole play, for that matter. Most people don't want to, for they would rather listen and cling to every word, every gesture until the click of the last curtain. It goes without saying that the play is a clever satire on the divorce question. The only point that it seems could possibly be raised as an issue is whether the play affects New York more in the locale than any other Eastern city. But this is an unimportant feature, and in view of the glowing praise that Mr. Mitchell has lent to the theory whatever way it may lean in its geographical correctness."

The Manhattan company is very satisfactory. Not one role, no matter how insignificant, is overlooked in the expectations of the management. John Mason, Charles Harbury, Ida Vernon, Emily Stevens, Marion Lee, and George Ariss have the more important parts and acquit themselves in an artistic manner. Even the minor roles of footman and maid and hostler, which are assumed by George Harcourt, Beila Hohn, and Robert V. Ferguson, are perfectly played. It goes without saying that The New York Idea is carefully staged. One might just as well question the service of a man's household at a dinner party or banquet, for this play is an interesting banquet of artificial acting arranged and staged in that superior manner that ought to interest any playgoer.

Virginia Harwood began an engagement at the Garrick Theatre to-night in The Love Letter, a play from the pen of Victorian Sardou. This is the latest work of the distinguished French dramatist to be translated into English. Miss Harwood scored well to-night before the usually highly cultured Garrick audience. No woman on the stage has had just the experience of Miss Harwood, and she is unique in one respect—that she was never a child, never a juvenile, but always a leading woman. She is a native of Boston and joined George Clark's company at the age of sixteen years, appearing as Lady Despard in The Corsican Brothers, her first great hit. She was in The Blushing Girl with Sothern, which was a successful run of two seasons. She is remembered in connection with Tribby, the great role she originated on March 11, 1895. She has achieved successes in other plays, including An Enemy to the King, Alice of Old Vincennes, and still more recently in Arthur Wing Pinero's Iris. While she was abroad last season the Shuberts secured the rights of The Love Letter and offered her the stellar part of Madame Revillon, which fits her admirably. The supporting company meets all requirements in an efficient manner.

Clara Bloodgood, who made quite a success in The Girl With the Green Eyes two seasons ago, began an engagement at the Garrick Theatre to-night in The Truth. Clara's latest play, and, although it is his most recent effort, it is one of his best exertions in the play writing sphere. It is said that Miss Bloodgood would not quit the privacy in which she has remained for almost two years unless a play was provided. The audience present to-night was a large one, and indications point to a successful St. Louis run. The supporting cast is headed by J. K. Dodson, who is a clever character actor.

The Education of Mr. Pipp, which returned to the Century Theatre last night, has found favor among a majority of the playgoers who have seen it. There is probably no compliment more agreeable to an American young woman than to be told that she looks like a Gibson girl, the type of beauty made famous by the drawings of Charles Dana Gibson, and out of curiosity to some extent a well-dressed housewife of St. Louis may have carefully had Gibson's pictures been carried out in the selection of applicants for the cast. Digby Bell, as has been customary with him since he took the role devised by Augustus Thomas, pleased every one.

Williams and Walker began the second and last week of their engagement in Abyssinia at the Grand Opera House last night. The play for the most part is a conglomeration of tuneful music, glittering costumes, funny situations, and elaborate scenery. The Volunteer Organist is the current attraction at the Imperial, where a week's engagement was begun at the Sunday matinee. The company has been well selected, and the old play was greeted with two crowded houses Sunday. The Kentucky Belles at the Standard Theatre this week are presenting two travesties, entitled Society and Murphy's Mistake, both written by Jack Field, who plays the leading role in each of his conceptions. The Dainty Dutchess company is at the Gayety Theatre this week. Two one-act comedies, entitled Chile Con Carne and The University Girls are being given. The olio is exceptionally good. At the Columbia a new bill was put on this afternoon. It includes The Mystic Bell, a comedy novelty by Ned Wayburn; Walter Kelly, dialect comedian; Ed. F. Maynard, ventriloquist, and Robert Nome, whistler and instrumentalist. The Choral singing season will be opened Thursday night, with Olive Fremstad as the soloist. Frank Darling, musical director of The Prince

of Pilsen company, was musical director for several weeks at Deiner Garden last summer. Madeline, an interview of "Peggy's Progress," which is to follow the adventures of "Peggy." Now, after so many years it has occurred to several producing stars and managers that Dunne's allegory affords good material for a play in the modern manner, and Miss Croman hopes to be the first in the field. **HAROLD RUTLAND.**

WASHINGTON.

**Sothern-Marlowe's Engagement a Great Success—Ethel Barrymore—Notes.**

(Special to The Mirror.)

WASHINGTON, Nov. 10. The E. H. Sothern and Julia Marlowe engagement opened to-night at the Belasco Theatre to an immense audience which tendered a reception to the stars that was pronounced and demonstrative. The bill was Jeanne d'Arc, which was sumptuously produced with special incidental music. Miss Marlowe in the title role and Mr. Sothern as the Duke d'Alencon gave brilliant performances. Jeanne d'Arc will be repeated Tuesday and Wednesday nights and at a Saturday matinee. The Sothern will be presented Thursday night, the week closing with two performances of John the Baptist. There will be a special theatre train from Baltimore during this engagement, as Sothern and Marlowe do not play in that city this season. Next week, The Social Whirl.

Ethel Barrymore is at the new National Theatre in Alice-Sit-by-the-Fire. Bruce McClus, John Barrymore, Thomas Kelly, Davenport Seymour, Beatrice Agnew, Mary Nash, Lillian Reed and Florence Busby were excellent in support. William Collier follows.

Dallas Welford in Mr. Hopkinson is on for a successful week at the Columbia Theatre. Manager Hackett has surrounded the star with a company of unusual merit, which includes H. Stephens, Cecil Burt, Howard Stourge, George M. Graham, Olive Temple, Roxana Boston and Elinor Foster. McIntyre and Heath in The Ham Tree open next Monday.

Lena Rivers, a dramatization of Mary J. Holmes's novel, with Beniah Poynter in the same part, draws well at the Majestic Theatre, where the play and young star is a success. Harry Burthorpe, V. V. Ward, Warder Wilson, Mathilda Welling, Elizabeth Winthrop and Mrs. Marie Day are conspicuous for good work. Bound copies of the book are presented to ladies attending the performance.

Little Williams, the favorite soubrette, is a big winner at the Academy of Music in My Tomboy Girl. Interspersed with musical novelties and vaudeville specialties, this popular Blaney play is again a positive hit. The support is everything to be desired in a play of this character, scoring strongly with the big audience. From Tramp to Millionaire is next week's announcement.

Washington Lodge of Elks attended Chase's Theatre in a body last Monday night to honor the debut in vaudeville of Eddie Julia Gompers, a soprano singer of great range and ability, daughter of Samuel Gompers, president of the American Federation of Labor. Floral offerings were in profusion, that from the Washington Elks being a masterpiece of American Beauty roses. The Elks also remembered Charles E. Evans for favors in the past tendered at one of their benefits by The Parlor Match company.

Saturday night was football night at the National Theatre, when the Belco of Maryland closed a successful week. The winning teams of Philadelphia Central and University of Virginia filled the house, and the night was an enthusiastic and busy one. The different colors of the clubs were prominent on the stage and throughout the house.

The Bees O' Th' Barn Band, England's challenge organization, gave two splendid concerts at the National Theatre Sunday afternoon and night to two full houses.

The Elmdorf illustrated lectures at the National commenced to-day with a description of Holland. The house was crowded with course subscribers.

Owing to a sore thumb the piano recital of Morris Rosenthal, scheduled for last Friday afternoon at the National, was postponed at the last minute to Dec. 9, to the disappointment of a large attendance.

The Rahamann orchestral concerts of forty picked musicians, a notably successful Sunday night event at the Belasco, continues. The best of musical programmes is offered. Sunday night's soloist was Francesco Scheraga, a talented vocalist who had to respond to several encores. Frederick G. Berger and Henri Grenett have joined Henry W. Savage's forces, the former as treasurer and representative of Raymond Hitchcock in The Gaiopier, and the latter business manager in advance of The Student King.

Building Inspector Ashford is now considering plans which have been presented for the new Gayety Theatre, which is to be erected on Ninth Street, between E and F Streets, Northwest. W. H. McElpatrick, of New York, is the architect and the Fuller Company is named as the builders. The plans call for the erection of a three-story brick building, with galvanized iron front, at an estimated cost of \$100,000. It will be fireproof and will have a seating capacity of 1,300. The stage will be sixty-four feet wide and thirty-four feet deep. The main entrance will be on Ninth Street, while the entrance to the gallery will be on Eighth Street. A report of the inspection of the plans will probably be made during the coming week, and after the specifications conform to the regulations of the building inspector, the owners will apply for a building permit, after which active work on the new building will be started.

JOHN T. WARD.

PITTSBURGH.

**Mrs. Fiske in The New York Idea—Jefferson De Angellis—Notes.**

(Special to The Mirror.)

PITTSBURGH, Nov. 12. The season's event, thus far, is the engagement of Mrs. Fiske, supported by a company which would be difficult to excel, and the Belasco to-night was well filled by a brilliant and enthusiastic audience. The New York Idea is an American play, thoroughly modern and metropolitan, witty, and deals chiefly with the existing tax and mixed divorce laws. Furthermore, it affords Mrs. Fiske opportunity to widely display her talents in comedy and sentiment, and is without doubt the most notable achievement in her broad career. Next week, Sothern and Marlowe in Jeanne d'Arc, The Sunken Bell, and John the Baptist.

The capacity audience at the Alvin to-night seemed well pleased with the splendid production of The Pit. Wright Huntington gives a good portrayal of Curtis Jodwin and is assisted by a capable company. Underlined are Bickel, Watson and Wrothe in Tom, Dick and Harry, and His Last Dollar.

Bertha, the Sewing Machine Girl, worked with her machine, but did more work away from it, before the crowds at the Bijou to-day. The play is adequately cast and staged, and satisfied the audience. Little Williams in My Tom Boy Girl comes next week.

Jefferson De Angellis made things merry in The Girl and the Governor at the Nixon to-night before a large audience, and is aided by a large company. The opera contains much good music and several winning songs, and is very well staged. Following comes Olga Netherole in repertoire, and Joe Cawthorne in The Free Lance.

Blaney's Emp're has an overflowing audience to-night, where Why Girls Leave Home was offered and explained by a sufficient company and with a satisfactory frame around it. This house has become extremely popular in the East End this season; it is filled at almost every performance and the reason is attributed to the

strong bookings and the very wide and clever advertising done by the new manager, N. C. Wagner. Next week, Dolly Kemper in The Gypsy Girl, followed by The World's Best. The Gayety offers the Lad Liffert. Extravaganza company with a good vaudeville bill as part of it, and held its customary large audience to-day. The Morning Glories will bloom next week.

The Bohemian Burlesquers, featuring Joe Cawthorne and Albert Chevalier, under the direction of Liebler and Company, will be seen at Carnegie Music Hall on next Wednesday night. At this place, on the preceding night, the Blindfold series of five lectures will commence with "Holland." The others in the course are "The Bible," "Switzerland," "Northern Italy," and "Southern Italy."

The Social Whirl will be the Thanksgiving week attraction at the Belasco. **ALBERT S. L. HEWES.**

PHILADELPHIA.

**David Warfield—Glorious Betsy—The Daughters of Men—Notes.**

(Special to The Mirror.)

PHILADELPHIA, Nov. 12. David Warfield in The Music Master at the New Lyric Theatre heads the offerings in the Quaker City, nightly receiving an ovation. The engagement is for four weeks, and owing to the great demand for seats an extra matinee will be given on Thursday. In spite of the advance price for seats the demand is strong, and it is apparent that the engagement will surpass in receipts any played in Philadelphia for many years.

Fritz Scheff in Mlle. Modiste would have been the only new attraction in town this week at the high priced theatre, but the Chestnut Street Opera House was closed as her opening was postponed until Tuesday because she is suffering from a severe cold. The engagement is for three weeks, and will be followed by The Lion and the Mouse on Dec. 3, which remains three weeks.

Elsie Janis, with The Vanderbilt Cup, is playing to large patronage at the Garrick Theatre, this being her second week. Elsie Janis' imitations and the auto race hit the public fancy. David Warfield and Mary Manning are now included in the imitations. Ethel Barrymore follows on Nov. 26 for two weeks. The Prince of India, Dec. 10.

Yvette Guilbert and Albert Chevalier, under the direction of Liebler and Company, appear to-morrow evening for a single entertainment at the Lyceum.

Marijanda Fulton in Glorious Betsy, is meeting with a success. Broad Street Theatre, this being her first week, is crowded with a charming and exceedingly interesting. Viola Allen in Cymbeline will follow Nov. 19. William Collier in Caught in the Rain, Dec. 2.

The Daughters of Men, with a noted and prominent cast, is at the Chestnut Street Theatre for the second and last week. It is a serious play with a capital and labor plot, but for some reason the public has not been greatly moved by the production, and its fate is as yet uncertain. Henry W. Savage's latest, The Student King, is booked for one week, Nov. 19. McIntyre and Heath with their Ham Tree come Nov. 26 for a two weeks' term.

Andrew Mack, with Arrab-on-Pogue, is in his second and final week at the Walnut Street Theatre, drawing his audience from the popular priced theatres. Mrs. Wiggs of the Cabbage Patch will follow Nov. 19 for two weeks. The Jungle, Dec. 2.

The Grand Opera House is crowded to the doors, the attraction being Mr. Hine and I, with Watson, Kelly and Arling. The company's engagements won success by giving one of the cleanest and most entertaining performances ever presented here. It is prettily staged and has a handsome chorus. Rufus Rautau, with Ernest Hogan, follows Nov. 19. The Rays in Down the Road, Dec. 2.

The concert of the new William Penn Theatre in West Philadelphia, at the corner of Fairmount and Lancaster Avenues, will be held on the afternoon of Nov. 14 by the Philadelphia Lodge, No. 2, B. P. O. Elks. George A. Wegforth, the present lessee and manager of the Grand Opera House, is the president of the company which is erecting the new theatre, and when completed will look after its interests and bookings.

At the Park Theatre The Old Homestead, with Denman Thompson, opened to-night for a two weeks' stay. The play is still popular and attracted good patronage. Thomas E. Shea will follow on Nov. 26 for a two weeks' engagement.

At the Girard Avenue Theatre The Phantom Detective, a melodramatic, mystifying, musical offering, by Oswald and Clifford, introducing a new real lion, is an attractive card of the week. It is a genuine thriller with musical selections that are sure to become popular. Fred C. Rivers and the Hall Sisters are prominent in the excellent card. Eugenia Blair with The Woman in the Case will follow on Nov. 19. How Hearts Are Broken, Dec. 2.

The patrons of the National Theatre turned out in force and crowded the theatre this evening to welcome the first local representation of The Burglar's Daughter and received full value for their money in clever plot, thrilling and sensational effects and realistic scenic surroundings. At the World's Mercy follows Nov. 19. Chinatown Charley, Dec. 2.

At the People's Theatre Custer's Last Fight, its second engagement in this city within a short time, attracted a good house here this evening. The Mayor of Langhland, with Tom Waters, follows Nov. 19, week.

Jessie Mae Hall, a great favorite, who made many friends during her previous engagements in this city, appears this week at Forepaugh's Theatre in her comedy drama, A Southern Vendetta, in which many popular songs and dances by the star receive a glorious welcome. It is handsomely and correctly staged and has an excellent plot, rendered by a competent company. The house was deservedly large. Home Folks follows Nov. 19. The Beauty and the Beast, Dec. 2.

Her First False Step, an intensely dramatic offering, is at Blaney's Arch Street Theatre for one week. The play is a sensational and big circus introducing a new and thrilling sensation that appeals to popular priced audiences. It is sure of a big week. Why Girls Leave Home follows week of Nov. 19. Curse of Drink, Dec. 2.

Har's Kensington Theatre has for a second and last week the Forepaugh Stock company, which changes the programme to Within the Line, a new play by Albert Glassmire, attracting good patronage. Confessions of a Wife booked for week of Nov. 19.

Dumont's Minstrels are at the Eleventh Street Opera House in a new programme. The roller skating craze and the awful things it leads to, as also a new skit, American Girls and Foreign Girls, are special features with the usual large patronage. William Henry Rice begins an engagement here Nov. 19 in a burlesque on Warfield's Music Master, entitled The Music Misdemeanor.

Darcy and Speck's Stock company at the Standard Theatre are giving a notable delineation of the popular Two Orphans, always pleasing, especially to a new generation of theatre-goers. Business deservedly large. On the Bridge at Midnight is billed for week of Nov. 19.

The Elmdorf Lectures are at the Academy of Music five Wednesday evenings in succession, commencing Nov. 14. The lecturer is very popular and the entire course is sold in advance.

Grand opera by the Metropolitan company will begin on Dec. 4 at the Academy of Music. The company will give sixteen night and two matinee performances, running up to March 7, the final matinee performance.

Thanksgiving week attractions at Philadelphia theatres will be: David Warfield, Viola Allen, McIntyre and Heath, Fritz Scheff, Ethel Barrymore, Mrs. Wiggs of the Cabbage Patch, Thomas E. Shea, the Rays in Down the Road, How Hearts Are Broken, Chinatown Charley, Haulon's Fantasma, Her First False Step, Curse of Drink, The Beauty and the Beast, The Female Detective. **S. FRANKENBERG.**

CINCINNATI.

**Happyland Opens the New Lyric Theatre—The Free Lance—Notes.**

(Special to The Mirror.)

CINCINNATI, Nov. 12.

The event of the season took place to-night in the long-looked for opening of the new Lyric Theatre, which is to be the home of the independent attractions, and all fashionable Cincinnati was on hand to enjoy the occasion. The honor of opening the house fell to Wolf Hopfer, who appeared in Happyland, assisted by Marguerite Clark, one of this city's talented daughters. Every seat was sold several days ago, and the audience was as enthusiastic as it was large. Mr. Hopfer's engagement is for only three nights, and then comes Eddie Foy in The Earl and the Girl, who will finish the week. Veronique, which has been rechristened the Flower Girl, follows.

Sousa's latest opera, The Free Lance, with Joseph Cawthorne and Nellie Brown in the leading roles, opened at the Grand to-night, before a good-sized audience and was received with the greatest cordiality. William Faversham follows in The Squawman.

In the Law and the Man Wilton Lackaye has fashioned a powerful melodrama out of Les Miserables, with Jean Valjean as the central figure. The new play was received with the greatest enthusiasm at the Grand last week, and a long and successful career may safely be predicted for it. Mr. Lackaye was given admirable support by George W. Denham, Jefferey Lewis, and Melbourne McDowell, who sustained the other principal roles.

The Duke of Killecrankie, which John Drew introduced to two seasons ago, is admirably revived by the Forepaugh Stock company this week, with Herschel Mayall and Ida Adair in the leading parts.

Hap Ward in his new piece of nonsense, Not Yet But Soon, is pleasing his admirers at the Walnut.

Manager John H. Havlin has returned to his desk at the Grand after several weeks' vacation spent at Hot Springs.

The Russell Brothers are drawing crowded houses at the Lyceum.

Howard Hall returned to Heuck's yesterday in The Millionaire Detective, in which he has one of the best roles he has ever portrayed. **H. A. SUTTON.**

PROFESSIONAL WOMAN'S LEAGUE.

The meeting on Monday, Nov. 5, was so well attended that there was no room for the late comers, and they turned away reluctantly, as it had been whispered that an especially interesting programme had been arranged by Jennie Bonstelle, the chairman for the afternoon. This happily proved to be the case. The principal numbers were given by Gilbert Shorter, of London, an eloquentist of pleasing manner, agreeable address, and much talent. He recited "The Bunt," by Ella Wheeler Wilcox; "The Story of Uriah," and "A Code of Morals," by King; "An Old Sweetheart of Mine," by Riley; "King Robert of Sicily," by Longfellow; "Rococo," anon, and "The Minstrel," by Ida Mansfield Wilson, in which he had the assistance of Master Asor Beckinger. Mr. Shorter read with force and expression, and his hearers rewarded him with frequent and hearty applause. In many of his selections he was accompanied by the piano by Madame Lillian Adams, who had composed or arranged eminently fitting music which she played with especial skill. Madame Adams also played several solos with a delicacy and expression truly captivating. Robert Craig-Campbell, author of the "Little Church Around the Corner," sang softly and sweetly selections dear to the feminine heart, and many a lady's glove was split as his hearers applauded for his solos. Jennie Henson, who is the soprano of one of the leading Christian Science churches in New York, sang most charmingly three pretty selections, the music of which was composed by Frederick Cook, who played the accompaniment herself. "The Bookworm" and the "Butterfly" (words by Carolyn Wells) was the hit of the afternoon. At the conclusion of the programme tea was served in the rooms upstairs, the tables being presided over by Mrs. Westford. Among those present were Etta Reed Payton, Mrs. Austin Farnum, Adele Block, Mrs. Harry Leighton, Rosalie De Vaux, Rosa Hand, and Mrs. W. G. Jones.

LAWRENCE D'ORSAY ROBBED.

Lawrence D'Orsay and all the members of the cast of The Embassy Ball were robbed on Nov. 4 while on the way from Cincinnati to Chicago. Several valuable costumes were taken.

AMATEUR NOTES.

The cast of "The Players," who are to produce A Game of Wits for the benefit of St. Francis of Assisi R. C. Church, on Thanksgiving eve and night, Nov. 22 and 23, at St. Francis Hall, Maple Street and Nestrand Avenue, is as follows: Mrs. M. J. Curran; Clara Banks; Martha Fox; Joseph Henson; Norman C. Campbell; George Fausett; Thomas A. Butler; Jack Tompkins, and Thomas Casey.

The Marie Open company, of Brooklyn, presented the benefit of St. Martin's Church, Ketchikan Avenue and Hancock Street, at Schwab Hall, Nov. 12 and 13. Following was the cast: Mr. Harmsworth; William S. Capron; George E. Probert; Harry Probert; Judge Trowbridge; Robert La Forge; Trowbridge; Albert Epworth; Stephen Hale; Robert Lester; Peter Payson; Fred Hoffman; F. Roger Hummel; John Penicook; Seth Cooley; Ethel Richards; Mrs. Mary Merrick; Clara Dyer; Miss Herbert H. Hawes; Constance; Faith H. Moore; Bertha; E. Seymour Oas.

On Wednesday evening, Oct. 31, the Henry Irving Players presented at Memorial Hall, for the benefit of the Rochester Hospital, two full and original cast plays by W. C. Jacobs, entitled respectively Dr. John, and A Pupil of Moore. The casts were: Dr. John—Dr. John Roloff, Le Grand Molins; Colonel Frederick Brandt, Robert Canaville; Bernard Oswald, Olga Von; Marjorie Jacobs; Helen Boley; A Pupil of Moore—Hans Reinhold; Nellie; Hermine; Marjorie Jacobs; Katrina; Helen Jacobs.

The Beecher Memorial Dramatic Club will present the three-act rural comedy drama entitled Among the Redshaws, written by Anthony E. Wills, at the Beecher Memorial Congregational Church, Brooklyn, the cast selected including all the favorites who appeared in Oak Farm and A Count of No Account last year, as follows: George E. Probert; Harry Probert; Judge Trowbridge; Robert La Forge; Trowbridge; Albert Epworth; Stephen Hale; Robert Lester; Peter Payson; Fred Hoffman; F. Roger Hummel; John Penicook; Seth Cooley; Ethel Richards; Mrs. Mary Merrick; Clara Dyer; Miss Herbert H. Hawes; Constance; Faith H. Moore; Bertha; E. Seymour Oas.

The Young Ladies' Auxiliary of the Arch Club is rehearsing two plays, entitled The Quality of Mercy and A Colonel's Dream, written by Anthony E. Wills, at the Lincoln Center Assembly Hall, Brooklyn, for members of the Arch Club.

Merry Milkmaids, an operetta given under the auspices of Woodport Lodge, No. 305, F. and A. M., of Woodport, N. Y., had its first presentation on Oct. 25 at the Burrill Opera House, of Woodport. The Larabee took the part of the queen, Frances A. D. Lane the judge, B. F. Titus, the doctor and beggar, Louis Klump and David Kevand the jolly farmers, and B. Loreman the part of the Jew peddler.

The Dramatic Club of the Transfiguration Catholic Church, of Brooklyn, is presenting for the benefit of the church a three-act comedy entitled A Comforted Hero. The production is to be on Thanksgiving eve, Nov. 28, at McCadden Hall. The following persons will compose the cast: Charles A. Gorman, E. Harry Bracken, Lee J. Hoffmann, Henry E. Schubert, George C. Doherty, Francis E. Dillon, Charles H. Norton, Margaret V. Gabriel, Anna Dougherty, A. G. Marshall, May V. Keeney, and Nellie L. Darcy.

The Barnard College sophomore presented "Piero" at the Brinkerhoff Theatre at the college on Nov. 8. A large audience was present and the play was repeated Nov. 10. The cast was as follows: Barnington, Vincent Littery, Florence Wyeth; Galfred, Earl of Tynsway, Lillian Cline; Andre, Count de Grival, Olga Lee; Rev. Roger Minchin, Mildred Schillinger; Fittion, a gamekeeper, Ruth Hardy; Yonah, a servant, Helen Phillips; Orta, a poacher, Leo Thompson; The Baroness, Marcellus of Castelfredo, Helen Schenck; Lady Nellie Belmont; Winifred Barnard; Lady Wilhelmina Belmont; Adelaide Richardson; Lady Thomas Belmont; Mrs. von Baur; Sergeant Shuter, Margaret Frick.



## THE LONDON STAGE.

A Vaudeville Trust—New Plays—The Virgin Goddess—Les Merveilleuses.

(Special Correspondence of The Mirror.)

LONDON, Oct. 27.

Although the two new plays vouchsafed unto us this week were more excellent in execution than exhilarating in effect, yet once more destiny has again watched over us by according us excitement of divers and sundry kinds.

In the first place the variety (or vaudeville) stage which now occupies by far the major part of our entertainment world has been shaken almost to its foundations by two matters.

The first was that the extensive variety syndicates, such as the thirty-two music hall Moss and Stollers and the twenty music hall syndicate run by George Adney Payne, Walter Gibson, Henri Gros, Joseph Davis, Henry Toser, etc., etc., had just resolved to form themselves into a huge "ring" not only for the mutual advertising of each other upon each other's programmes, but also to turn themselves into a huge combination for the purpose of beating down the salaries of artists.

Like me, you will doubtless smile some at the idea of music hall (or any other similar kind of managers) advertising each other's shows in any way whatever. Secondly, (also like yours truly) you will doubtless remember that your humble servant to command—being a bit of a prophet himself—long predicted in THE MIRROR the formation of a huge variety salary reducing combination.

When the managing director of the huge Moss and Stoll concern (Oswald Stoll, to-wit), paid a flying visit a few weeks ago to your hospitable shores then I knew that an Anglo-American combination of this kind would soon materialize. And, lo! I was right! And why? Because I took your great American humorist's tip and didn't prophesy until I knew.

The second great starter in the variety world this week was provided by Joseph Lyons, head of the great restaurant running firm of Lyons and Company, Limited, and a large shareholder in the tobacco selling firm, Salmon and Gluckstein and Company, Limited. Variety worldlings—especially of the managerial sort—were startled by the fact that Joseph had threatened to build a huge group of big music halls with winter gardens attached thereto all over this huge city. Naturally the aforesaid syndicates have all the while been jumping on Joseph with no uncertain jump, and to-day's papers are full of protests and other remarks on what I may call this big music hall roar from the Lyons' den.

Other excitements of the sort this week have included the registered vow of Miss Lizard, Empress of Berlin-Comedy, to be given in marriage to-day to Alec Harley, often described as King of Coterie Caroling.

There have also been rumors of a theatrical scandal which I do not think fit to inflict upon MIRROR readers in detail. I fear they will hear of it soon enough.

The heretofore indicated two new plays were, respectively, The Charity That Begins at Home at the Court (or Theatre Royal) and The Virgin Goddess, a modern-made Greek tragedy, at the Adelphi. The first-named play was the work of St. John Hankin, who appears to have caught a full-sized whiff of the far too prevalent pessimistic or obscene influence, or atmosphere. The story of The Charity That, etc., really gags the not perhaps overwise, but certainly well-meaning efforts of an aristocratic lady to shelter and "rescue" sundry persons of both sexes who have fallen in one way or another. A good deal of amusement is sought to be derived from the artfulness, lying, slandering, and other vices of these sheltered lapers from virtue's path. We are even asked to join in the implied sneer against the supposed uselessness of any attempt at "rescue," even such an "unfortunate" as a servant-maid, who has been seduced by the comic footman of this play.

No, I must confess that, while The Charity That Begins at Home contains much brilliant writing and clever characterization, it is not a play to leave one's home for, because it is (in my humble opinion) not a play likely to serve any useful purpose.

It was splendidly played, however, as all Vedrepe and Barker's court productions are. The principal actors were Florence Hayden as the charitable aristocrat, Dennis Eade as an eccentric General, May Martyn as the betrayed housemaid, and Eugene Mayeur as the menial butler.

The Virgin Goddess, presented with splendid mise-en-scene and a noble cast by Manager Otto Stuart at the Adelphi on Tuesday night, is the work of one Adolf Bestler, who has reached the mature age of twenty-three. In spite of his youth (a falling he will soon get over), Boy Bestler proved himself in this play to possess considerable playwrighting ability, even that difficult portion thereof, the imitation of the good old Greek drama.

N. B.—Of course I use the word good in the sense of the Greek dramatist's poetic merits and not with regard to their play-plots, which were mostly of a kind scarcely fit for a young girl to take her mother to see.

The above-mentioned boy bard has chosen a story of illicit love (as in duty bound, I suppose, in this class of work), showing how the beautiful bride of an effeminate king, who won't take steps to save his nation from an advancing foe, falls in violent love with that idle king's industrious younger brother, who does go out and give that enemy unadorned Greek fire.

The unlovely union, however, not only causes trouble in that king's household—rousing to frenzy that monarch's blind (but hitherto bland) mother, but it also awakens the Goddess Artemis to wreak vengeance dire upon all concerned. This, of course, means that all the principal dramatis personae are killed off and at the finish the stage presents the appearance which it has at the end of the old baroque tragedy, Bon-bas-Furioso, only in the case of the Virgin Goddess the characters, of course, remain dead!

Among the finest members of the Adelphi's fine cast were Lily Braylor as the beautiful but subsequently naughty Greek bride, Alfred Brydone as the weak and wayward monarch, Genevieve Ward (who had a warm welcome after her long absence from the stage) as the blind mother, and Oscar Anche as the king's brave, but subsequently wicked brother. In conclusion it may be said that, although the Virgin Goddess may not be a play to draw money, yet it is another artistic cap-feather for Manager Otto Stuart and his splendid band of players.

Nov. 3.

In the midst of a mass of municipal elections which have swept away, as in a flood, all the Progressive party and have let loose upon London an avalanche of monopolists and trust adherents, it is a pleasure to be able to report some good news theatrically. This is that Manager George Edwards's production of the long promised adaptation of Les Merveilleuses at Daly's last Saturday proved a great success to him for the stormy first night which he had at the Gaiety recently with the production of The New Aladdin.

Instead of rows and ructions (as at the Gaiety) we were all glad to find at Daly's peace—not to say—plenty. That is to say, peace among the public and the press and plenty of plaudits and praises from both the great P's.

And really this enthusiastic reception of Edwards's latest gorgeous and gay production was fully deserved every whit. In the first place, the story and libretto, being adapted from an excellent work by Popper Sardou, is an earnest that as a play it is strong and well constructed. Secondly, the adapter of the book is Captain Basil Hood, who is as neat and dainty an adapter and librettist as can be found around. Thirdly (although the gallant Captain is a fine lyricist himself) that distinguished songster, Adrian Ross (born Ross) was called in to write the songs. Likewise—and herein is a great element of popularity—the music by the Viennese composer, Herr Hugo Felix (the first strains of his that have been heard in London) proved to be the very best and brightest. In addition to all this, Hawes Craven's Harkers scenery and Wilhelm's directorial dress designs are alike of the most de-

lightfully picturesque kind. Last but not least, the cast of this pretty post-Revolution play is the finest that could be got for love or lucre—especially the latter.

"Les Merveilleuses," for which all sorts of English names have been suggested and shunted, are a troupe of swagger women folk of that giddy and gaily dressed period which followed (as a kind of reaction) the gloom and glove of the Terror. Concerned with these dandy damsels, led by a beauty named Lodoiska, is the dainty and delightful Illyrine. She has for some time been deserted by her husband, Doris, who has gone to the wars. Anon believing herself more neglected by her husband than is necessary, Illyrine avails herself of the new law enabling wives left for over six months to obtain a divorce. She not only obtains this degree, but on the very morning when the play commences she has been given in marriage to St. Amour, the comic (and cowardly) secretary to Director Barras. Hardly has the ceremony been pronounced, however, when Doris, who has been detained some months by circumstances over which he has no control, arrives on the very spot searching for his long lost and more than ever loved, little wife.

Thus, as you may guess, all the mixed matrimonial fat is speedily in the double anastomy. Alarms and excursions (comic and serious) supervene. Indeed, good old Chaos comes again and seems likely to stop. In fact, not to protract the description of the story too unduly—it is only after much plotting and counterplotting, captures and rescues, imprisonments and releases, and so on, so forth, that Doris and Illyrine contrive to shake off the latter's second marriage, to circumvent St. Amour and his many couchards, and finally to be reunited in holy wedlock.

Erle Greene, again in splendid form, both vocally and physically (after her long absence through illness), makes a fine and striking Lodoiska, the chiefdom of the Merveilleuses, who help the true lovers.

The heroine, Illyrine, is sweetly acted and sung by sweet little Denise Orme, and Robert Evett (a native of your States) is melodious and artistic as the sometime divorced hero, Doris.

Daly's principal low comedian, George Graves, was suddenly taken ill the day before the first performance, but his character, the foolish and fatuous St. Amour, was cleverly and comically taken up by W. H. Berry. Berry's part, Tournesol, was snapped up by the droll Fred Emney, who also did excellent service. Other principal actors included Louis Bradfield as Lagorille (a kind of Merveilleux), Mariette Sully as Perench, Scott Russell as Alexis, Willie Ward as Des Gouttières, Elizabeth as Madame, and a funny little Fred Kaye as Mollon.

In conclusion I should say that this gorgeous Madame Angot-like new musical play deduced from V. Sardou, will have a long run. It is already becoming a theatrical success.

The City one, new productions and revivals of the week have been of a varied kind. They have included a revival of G. B. S.'s Man and Superman (which some of us named Shaw and Supershow), at the Court; a new comedy, written by Robert Ganthony (brother of Richard), at the Castle Theatre, Richmond-on-Thames; and a revival at an outside hall of Ford and Dekker's 300-year-old masque, The Sun's Darling.

Regarding Shaw's play, there is little that need be said by way of description, as I described the play so recently. Enough that Man and Superman is again splendidly acted, the custom always at the Court.

The principal thing to mention in connection with my eccentric but epigrammatic friend Shaw is that we are all expecting his next new play, namely, The Doctor's Dilemma, which is due at the Court on the 22nd inst.

The principle and most interesting modern play revival of the week is that of Colonel Newcome, by Beerbohm Tree, who returned to His Majesty's last Monday after a most successful tour with this brilliant adaptation by Citizen Michael Morton and with sundry other good pieces. Tree, who had a rousing welcome, was better form than ever as "Thackeray's" dear old Colonel. The cast was again strong, although both Mrs. Tree and Lillian Brailwhite were too ill to take up their original characters of Mrs. Mackenzie and Ethel Newcome, respectively. Their places, however, were cleverly taken by Miss Schletter and Mrs. Percival, respectively.

Tree is now preparing revivals of Richard the Second and other plays for his grand and gorgeous production of Antony and Cleopatra.

Oiga Nethersole successfully produced her very own new adaptation of "Adrienne Lecouvreur" last night at Bradford. The fair Oiga will bring this and other plays to New York and other leading American cities forthwith.

George Alexander duly celebrated the 300th night of Finlay's Theatre, Mr. Finlay's Order, at the St. James' last night. The 200th performance of The Dairymaids at the Apollo was celebrated on Wednesday, and on the same evening Manager Frederick Harrison registered the 200th performance of The Man from Blankney, with Charles Hawtrey and company, at the Haymarket.

The last-named play and Robin Hood, with Waller and company, have been "commanded" for performance before the King and Queen at Sandringham this week.

## DEATH OF JACK SPALDING.

Jack Spalding, a widely known comedian, died at the home of his parents in Rochester on Oct. 31, aged thirty-six years. Mr. Spalding at one time was prominent in amateur theatricals in this city, and became a professional about sixteen years ago, being associated with many stock companies. His last appearance was with The Beggar Prince Opera company, touring the Western States and Canada. Besides his parents Mr. Spalding is survived by his wife, Helena Bullock Spalding, and two sisters.

## PRESS AGENTS HAVE A PRESS AGENT.

At the weekly meeting of the Press Representatives' Association, held on Nov. 3, Will Page, press agent for the Hippodrome, was formally appointed official press agent for the organization, and Charles Emerson Cooke and Frank J. Wilstach executive officers. Whiting Allen, Sam Weller, Frederick Donaghy, and Drury Underwood were appointed "window workers."

## SAID TO THE MIRROR.

FREDERICK DONAGHY: "In a recent issue of THE MIRROR, in your reply to J. C. O. August, you are wrong as to question one. William Collier did play the title-role in Mr. Finlay's India. Walter Perkins originated the role and the success of the farce led to the forming of a second company—here in New York, too—in which Collier played the Barber, and the late Mike Kennedy acted the role originated by Frederick Bonas. A third company had Eddie Girard and Henry V. Donnelly in those respective roles. All three were playing at the same time, season of 1896-7. Later in the same season Collier and Kennedy headed a company, under the same management, playing The Man from Mexico."

T. J. WINNETT: "The Madison Square Theatre company is playing Sadie Hasson's A Kentucky Girl, without authority. This company, which, of course, has no connection with the Madison Square Theatre, New York, is on the Pacific Coast. I am agent of A Kentucky Girl. I have positive evidence that the Harris-Parkinson company is pirating The Moonshiners, the original title and is also deceiving the public and local managers, and the owners of Knobs of Tennessee by pirating the play under the title of Hearts of the Blue Ridge, thus stealing the title from Dorothy Lewis, the owner of Hearts of the Blue Ridge, a play for which I am the sole agent. Frank J. Wilstach and company are playing Louis Aldrich's drama, My Partner, under the title The Man from the West. This latter title belongs to Harry Lacy, as he once starred in a play of that name. I have a programme confirming my assertions to this piracy. The Stoddard Stock company now invading Canada is playing The Red Cross Nurse without authority, and does not disguise the title."

Anna Stoddard, leading woman, Woman of Fire.

## "COLONEL" BROWN RETIRES.

Colonel T. Allston Brown, the well-known theatrical agent, with offices in the Knickerbocker Theatre Building, retired from business on Nov. 10 after a continuous service of thirty-six years. He announces that his retirement is due, not to ill health, but to dissatisfaction with the present methods of business in force among theatrical agents.

Colonel Brown was born in Newburyport, Mass., on Jan. 16, 1836, and at nineteen ran away to sea. In 1858 he went to Philadelphia, where he founded a weekly dramatic paper called The Tailor. In 1858 he began his "History of the American Stage," which he published in the columns of the New York Clipper. In 1860 he returned to Philadelphia, where he became correspondent of The Clipper and also of The Progress. He then went to Baltimore as business manager for Hank Madigan and Dan Gardner's circus. It was here at the Front Street Theatre that he received the title of "Colonel." Mr. Blondin, the celebrated tight rope walker, carried him on his back from the stage to the upper gallery and back. The next day the newspapers all dubbed him "the Colonel," and the name has stuck ever since.

In January, 1862, he managed the tour of Isabella Cullen, the Spanish dancer. He then managed Dan Rice's and Tom King's circus, and afterward became general business manager of the Cromwell Gardens. In February, 1863, he became advance agent of Bob Hart and Lew Simmons's minstrels. That summer he was "writer" for Dr. James L. Thayer and Charles Noyes's circus. "Writer" was the old term for press agent. From 1863 to 1870 he was dramatic editor of the New York Clipper, and in 1869 he published in book form his "History of the American Stage." Upon his retirement from the Clipper in May, 1870, a complimentary benefit was tendered him by the managers of the New York theatres. The performance was at the Academy of Music and Lotta Crabtree was among the players.

Colonel Brown now established a theatrical agency at Broadway and Broome Street. In August, 1873, he became manager of the Theatre Comique, and in 1877 temporarily retired from the agency business, transferring his interests to his brother, J. Alexander Brown, and going on the road as business manager for Dion Boucicault's The Shaughan company, with John Mackay. In 1882 he was manager for the Hamilton Brothers in Le Voyage en Suisse, continuing for three seasons. He then was manager for Marie Almee and Mrs. General Tom Thumb. In March, 1888 he began his new "History of the American Stage" in the pages of The Clipper. During the season of 1890-91 he traveled as manager for Charles Arnold in Hans the Rostman. Since then he has been actively engaged in the theatrical agency business.

Colonel Brown has crossed the ocean over ten times, and has visited practically every important city in the world. He says that seasickness is the only ailment he has ever suffered. He is a Mason, a Knight Templar, a Mystic Shriner and a member of the Actors' Fund.

Colonel Brown's office has long been one of the principal gathering places for the lights of the profession. His old-fashioned furniture, his books, his cages of canaries, and most of all his own winning personality, made it a place dear to all who had ever come to enter it. With his retirement another of the few remaining figures who connect the Kith of Union Square with the world of upper Broadway, pass out of active life. His retirement will be regretted.

## ANY LESLIE'S TRIBUTE.

Any Leslie, the noted Chicago critic, pays a remarkable tribute to Mrs. Fluke and the Manhattan company in The New York Idea. "What a splendid example Mrs. Fluke sets for the whole amalgamated interests of commercial and artistic investments in the theatre! Miss Leslie exclaims, and she adds: 'A company so faultless that one suggestion of an improvement would be straining at a gnat with a vengeance, is employed as her support in The New York Idea—brilliant actors, schooled actresses, and a stage-manager whose sympathy with the great star herself is one of his most desirable gifts, and all quiet, orderly taste and dramatic honesty in one delightful presentation of a uniquely fascinating play. Mrs. Fluke, less than any star in America, needs the added attraction of a great company. She employs one because of her sincerity as an actress. Her inclination and ambition urge her to that laudable expenditure. No woman or man is too handsome or too clever to be one of the artist. In art of this most brilliant and honorable play, her Manhattan company is in every respect equal to the ensemble of the Comedie Francaise, which engenders genius, cultivates literature, senses the trend of taste and dictates academically for the world of art and letters. She herself, sui generis, dazzling, special, and a treasure house of serious intent, leaps out of the dismal class of highly emotional tragedy, religious drama and the dependent of wings like a long imprisoned butterfly. In the rare sunshine of one of the most exquisitely humorous, original and diaphanous comedies written since Sheridan tricked out varieties in the wild satire of his hour and turned follies of the day inside out. Mitchell's comedy is a breeze from over the desert of the commonplace, and its captivating elegance, its candor, its force and originality are caviar to the whole feast of the dramatic season. Mrs. Fluke herself is absolutely irresistible, with wholesome, fantastic fun, delicate moments of charming womanliness and sympathy, fine outbursts of poignant roguery and all the part kaleidoscopic and the gracious independence of knowing her art thoroughly imbuing the symmetrical dramatic entirety. She is delicious as Cynthia Karslake, and her loyalty in providing players who so elegantly support her in a scintillating personal triumph is a boon to the theatre. It is a wonderful thing to be so perfectly entertained not only by a great star, but by the brilliant ensemble of artists employed and by a play which is happily fused into such generous, regal, intelligent producing hands as those of Mr. and Mrs. Fluke."

## HENRY BOHN DEAD.

Henry Bohn, for many years treasurer of Phillips Lyceum Theatre in Brooklyn, died on Nov. 4 at his home, 18 Mary Avenue, Brooklyn, of pneumonia. He was born in the Eastern District thirty years ago. He is survived by his widow and three children. He was a member of Brooklyn Aerle of the Order of Eagles.

## IN THE FIELD OF REPERTOIRE.

Notes of Companies and News of Players in a Popular Department of the Theatre.

Himmelsin's Ideal, one of the oldest repertoire companies in America, and now in its fifteenth season, is enjoying great prosperity this year. For twelve years the Himmelsin career has been a hand with the company, but this season has eliminated it without affecting the business any whatever.

John A. Himmelsin's Imperial Stock company, under the management of E. F. Himmelsin, will play the Eastern time after Christmas. The company is in its seventh year, but has always continued itself to the Middle West.

The Harry-Parkinson Stock company, which has been one of the recognized traveling stock organizations in the South for a number of years, has been doing excellent business for twelve weeks. The plays used by this company are: slaves the Orient, For His Sister's Sake, Monte Cristo, Lord of the Midnight Sun, The Gambler and the Wait, Daniel Boone, A True Kentuckian, The Kiss of Judas, The Great Unknown, and The Redskin's Revenge. The roster includes Robert H. Harris, Harry Felton, James Leffer, Charles Fent, Charles Drew Mack, Edwin Weaver, Hamilton L. Brooks, Harry Le Compte, Frederick F. Plante, Harry C. Adams, the Great Bowens, Clatter Matthews, Marie La Tour, Dolly Armour, Louise Strothmeyer, and Kate Fieldings.

The Lewis Stock company is playing through Nebraska this month to good business, but the manager reports that the State is overrun with traveling companies. The roster includes W. F. Lewis, proprietor and manager; Gus Rapier, stage director; Iva Lewis, Frank Le Mond, Estelle Le Mond, W. B. Darcy, Charles G. Johnson, Ada Rep, Jessie Rapier, W. L. Matthews, and Ellice Matthews. Frank Le Mond is arranging to star Charles G. Johnson, the old-time negro illustrator, in Slim Simons next season.

Marks Brothers have four companies out this season, all doing good business. The company headed by May A. Bell Marks and managed by R. W. Marks has broken several records in the towns visited so far. Royalty plays are presented and a carload of scenery is carried. Mr. Marks writes that the roller skating craze has not affected the business in upper New York State, where his company has been playing recently, and that Auburn is the only city in which this amusement has made itself evident.

The Taylor Stock company is enjoying a successful season in New England. This company is especially strong in vaudeville features, presenting Anderson and Golden, Ben F. Loring, Juggling De Lisle, and Ethel Hemrick, who also plays soubrette roles.

Louis Dean has rejoined the Gertrude Ewing company as leading man, replacing Jack Foster. Mr. Dean was leading man for Miss Ewing four years ago. The other members of the company are the same as last season.

Wallace R. Cutter, proprietor and manager of the Cutter Stock company, and Myrtle V. Hiden, leading ingenue of the company, were married at Bay City, Mich., on Oct. 31, while playing an engagement at the Washington Theatre. Mr. and Mrs. Cutter intended keeping their marriage a secret, but the entire company and a large part of the audience learned of it through the house manager, and the couple were subjected to all sorts of gaudy during the performance.

## SCHILLER'S BIRTHDAY CELEBRATED.

Schiller's birthday was celebrated at the Irving Place Theatre last Friday night, Nov. 9, with a performance of Mary Stuart. That the classics are not without honor in these degenerate days was abundantly proved by a very large audience that followed the play with deeper interest than usual. There was a good reason for this. Of all the performances of Schiller's drama in the last few years, this one was easily the best.

Marie Immich as Queen Elizabeth made an unequalled success. The most careful scrutiny of her work failed to show a flaw anywhere. The various moods of the maiden queen—her coquetting with Leicester and Mortimer, her wild rage when crossed, her scorn of and hatred for Mary, her disgust for her position—were denoted with surprising skill. Great applause greeted her first appearance with the company and won considerable favor. She is a handsome woman, with a fine carriage and a voice of fair quality. Her Queen Mary had many fine points. She appeared to most advantage in the third act, the scene of the meeting with Elizabeth. One fault was noticeable here, and occasionally elsewhere, a tendency to rise too quickly to a climax, so that when the real climactic moment arrived there was a lack of power to drive the impression home. Fraulein Haas has the gift of pathos.

Friedrich Holthaus as Burleigh and Adolf Winds as Pauset offered two masterly impersonations worthy of the highest praise. Willy Kaiser was an unsatisfactory Mortimer. His use of the same gestures and the same tones again and again were very monotonous. With his excellent voice he should have accomplished much. Carl Machold looked well as Leicester, but he made a weakling of the character. The quality most lacking in his assumption was virility. Otto Treptow was a capable Davison. The other roles were in the same hands as at recent performances of the play.

## THE GREAT WHITE WAY.

Edward F. Adams and Company announce the early production of The Great White Way, an emotional comedy-drama of Broadway life, by Edwin Hopkins, the dramatist and linguist, translator of Maxim Gorki's plays. The play is in four acts, and shows a theatrical boarding house, a restaurant on the top of a hotel overlooking the Great White Way, a scene behind the scenes with a play within a play, and a scene in the studio of a famous artist. The play will book the latter part of the month, opening in Connecticut the first of the Playwrights' League Club and an authority upon dramatic matters. The play is pronounced one of power and intensity.

## YIDDISH PLAY STOPPED.

The first performance of The Jewish King Lear, scheduled to begin the season of the new Yiddish Theatre on Third Avenue and 129th Street, formerly the Park, was stopped Friday night by the arrest of two actors for violation of a clause in the charter which prohibits the performance of a play without a license. Some time ago A. H. Woods, owner of the house, transferred his license to Harry Jane, but the police assert that the transfer was not legal. The arrests were made in order to bring about a test case.

## AUTHOR ACCUSES ACTOR.

At a recent "gambol" of the Lambs' Club in honor of Sir Thomas Lipton, Nat C. Goodwin produced a one-act sketch called A Character Study from Life, but did not mention the name of the author. Paul Armstrong claims that the sketch was none other than in a Blaze of Glory, which he wrote and which Mr. Goodwin played last season on his regular tour. Mr. Armstrong has sent a lengthy letter to the club, asking for an explanation and for some action on the part of the club.

## FRANCIS WILSON HAS DEALER ARRESTED.

Francis Wilson caused the arrest on Nov. 7 of Samuel Collins, a picture dealer, whom he accuses of selling him a picture alleged to be by Mave, which he declares he afterward discovered to be a worthless imitation. Wilson sued to recover \$5,375 which he paid for the picture. Justice Kelley, of the Supreme Court of Brooklyn, issued the order of arrest and fixed bail at \$2,500, which Collins furnished.







# THE NEW YORK DRAMATIC MIRROR



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The Organ of the American Theatrical Profession

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## NOT A NEW IDEA.

It is a new idea, the other day published a cable dispatch from Brussels to the effect that the director of the theatre at Namur proposes to "put upon audiences the onus of accepting or rejecting newcomers on the stage of that theatre." In future performances, said the dispatch, "each actor and actress will have a chance to appear in three different characters. Then a poll of the audience will be taken, and on this the subsequent fate of the actor or actress will depend."

In its essentials, this is by no means a new idea. Audiences always have determined the fates of actors, and always will. Now and then efforts are made to project actors by interests not closely related to the public, but such efforts do not succeed unless their subjects show aptitudes that make clear their fitness for the stage. The public always decides this matter, and as it is the public that pays, well and good.

And this project at Namur has many drawbacks, considering it but superficially. You cannot, even with the consent of a few audiences, make an actor in the short period involved in such a trial as that proposed by this theatre director. Three performances are not sufficient to test the metal of any dramatic aspirant whose future should be worthy. And even within the limits of three trials in differing roles, the plan has its defects. The newcomer might be impossible in one part, tolerable in a second, and good in a third; or he might be unlikable in two parts and admirable in the last; or he might be bad in one and acceptable in two. The combinations of possibility even in so brief a period are enough to puzzle any series of audiences that might witness trials, and make the votes useless to determine results. The plan is neither scientific nor really tentative.

The most cursory perusal of the history of the theatre will show that all theories and predictions as to young actors are likely to go astray. One hailed as a prodigy upon a first appearance, or even upon a number of trials, may at last prove to be of little worth; and another, condemned after one or many attempts, ultimately may confound all prophets by a brilliant career. HENRY IRVING, whose knighting conferred great honor on the theatre, played hundreds of parts before he was acclaimed as one above

mediocrity, and finally established himself as one of the greatest actors of all time. And does any one imagine that the opposing verdict of three audiences to any young player who might have latent genius and determination would serve to turn him from his legitimate ambition?

## AS TO PROFESSIONAL ETHICS.

THE MIRROR receives many complaints from actors who allege deceit on the part of managers in the matter of employment.

A manager, for instance, will engage a company on the pretense that he has capital, or adequate backing, and when it turns out that he has neither money nor outside support—as it often does when his "attraction" fails to draw enough money for expenses—the actors are left to shift for themselves, or asked to continue on with little or no remuneration in the hope that business will improve.

While THE MIRROR sympathizes with actors who are thus deceived, it has no power to make such managers honest and no prescience as to their character or pecuniary circumstances; and certainly it has no influence to deter actors from going again and again, as many of them do, with managers whom they know or have reason to believe are unreliable.

If an actor has a legal grievance against a manager he should seek redress in the courts; and if he cannot recover in the courts, for any reason, on a just claim, he should post the manager who has abused his confidence with the Actors' Society of America, a body one of whose purposes it is to punish managers who deceive as well as actors who conduct themselves dishonorably with reference to their contracts.

## WHY METHODS HAVE CHANGED.

The Indianapolis News, commenting on the death of RINNON and differentiating her school of acting—the stately and classic—from the modern, or "natural," school, aptly says that fundamentally there are but two kinds of acting, the good and the bad, and that "ultimately the appeal of all styles rests upon quality."

It may be added that schools of acting, as they are distinguished from period to period, relate more essentially to the material placed in the actor's hands than to the original impulse of the actor himself. Thus in these times, unceasingly, the actor is called upon to illustrate types of character seized from life itself, or from a simulation of that life as it appeals to the dramatist.

Most serious plays of this period aim to picture modern life, either objectively, as relating to the dramatic in that life, or subjectively, with reference to the more subtle effects on various characters worked by conventions, which the reforming dramatist would modify or destroy.

The whole aim of the serious side of the theatre to-day is to more intimately consider actual life, as distinguished from the poetic or the romantic, and thus, necessarily, acting has adjusted itself to new demands.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded (if possible).]

M. T. D. Albany: Olga Netherale is of Spanish descent. She made her debut in Harvest with Charles Hawtrey when eighteen years old.

A. C. B. Richmond: Forbes Robertson's father was John Forbes Robertson, an art critic and journalist of Aberdeen.

J. B. H. Cincinnati: Mrs. Leslie Carter first appeared in Chicago in The Ugly Duckling at the Grand Opera House.

Mrs. M. H. Pittsburgh: Watch the "Dates Ahead" columns in THE MIRROR for the whereabouts of the Spooner Dramatic company. We can give no information regarding the actor you name.

W. E. New York: (1) Edna May originated the part of the Salvation Army Lassie in The Belle of New York. (2) She was promoted to fill the part from the chorus.

O. A. G. Laurel Hill, New York: (1) It is difficult for an unknown author to place a vaudeville sketch. You might submit it to performers whom you think it would suit, or consult Sanger and Pitman, Knickerbocker Theatre Building, New York. (2) Eugene F. Eberle is in the Actors' Home; Eugene A. Eberle is playing with The Lion and the Mouse.

A. G. Boston: Winchester was first produced by the Meffert Stock Company, in Louisville, Ky., on Jan. 30, 1899. The cast included Esther Lyon as Virginia Randolph, Alexander Goden as Major Kearney, Verne Castro as Madge, Thomas M. Reynolds as Henry Clancy, Oscar Eagle as Philip Allen, and W. K. Webb as Uncle Rasmus. Others in the company were: Anna MacGregor, Adolph Lestina, C. F. Glibney, Charles McInerney, Frank M. Kendrick and Oscar Handier.

T. T. L. Rochester: (1) The Ambassador, the noted play by Mrs. Craigie (John Oliver Hobbes), was first produced at the St. James Theatre, London, on June 2, 1898, with a cast including such players as George Alexander, H. R. Irving, H. J. Edmund, Fred Terry, Violet Vanbrugh and Fay Davis. (2) The first New York presentation was made by Daniel Frohman at Daly's Theatre, on Feb. 5, 1900. The cast then included John Mason, Edward Morgan, William Courtney, Charles Walcott, H. S. Tabor, Hilda Spong, Mary Manning, Grace Elliston, Elizabeth Tyree, Rhoda Cameron, Mrs. Walcott, Ethel Hornick, Allison Skipworth, Eugene White, Minnie Bowen, Mrs. Jackson, Beatrice Morgan, Miss Kelleher, Miss Lewis, J. L. Weber and A. S. Howson.

## BOOKS AND MAGAZINES.

PERSONAL REMINISCENCES OF HENRY IRVING. By Bram Stoker. New York: The Macmillan Company.

It is impossible to call to mind any more intimate account of the life of a great man than is contained in the two volumes of Bram Stoker's reminiscences of his friend and employer, Henry Irving. The book is not a biography of the famous actor. It is simply the record of only a part of the incidents in his life that indicate his character, and to some extent his place in history. Mr. Stoker says in the preface: "The work which I have undertaken in this book is to show future minds something of the form of the book for which purpose. As I cannot give the myriad of details and impressions which went to the making up of my own convictions, I have tried to select such instances as were self-sufficient to the purpose. If here and there I have been able to lift for a single instant the veil which covers the mystery of individual nature, I shall have made something known which must help the lasting memory of my dear, dead friend. In the doing of this I am painfully conscious that I have intruded my own personality, but I trust that for this I may be forgiven, since it is only by this means that I can convey at all the ideas which I wish to impress."

Such a book passes beyond the possibility of ordinary review. An adequate idea of its nature, scope, and purpose can be given only by copious quotations from it. Let it be sufficient to say that Mr. Stoker has done his work well, and has honored his friend by a worthy means, and has given to the world a record valuable not only in its relation to the theatre but to all mankind. The opening chapter describes the first time the writer saw Irving, then a young actor, playing stock-exchange engagements. He says:

"The first time I ever saw Henry Irving was at the Theatre Royal, Dublin, on the evening of Wednesday, Aug. 20, 1867. Miss Herbert had brought the St. James' Company on tour, playing some of the old comedies, and Miss Braden's new drama founded on her successful novel, 'Long of the Secret.' The piece chosen for this particular night was The Rivals, in which Irving played Captain Absolute. . . . To this day I can remember the playing of Henry Irving as Captain Absolute, which was different from any performance of the same part which I have ever seen. What I saw, to my amazement and delight, was a picture of a man as real as the person of one's dreams, and which was different from any actor I had ever seen. He was a man of great and almighty energy. A man of quality who stood out from his surroundings on the stage as a being of another world. A figure full of dash and fire, and of a self-consciousness that was almost a part of his nature. He was a man of great and almighty energy. A man of quality who stood out from his surroundings on the stage as a being of another world. A figure full of dash and fire, and of a self-consciousness that was almost a part of his nature. He was a man of great and almighty energy. A man of quality who stood out from his surroundings on the stage as a being of another world. A figure full of dash and fire, and of a self-consciousness that was almost a part of his nature."

Irving was hit at one time in his career, an account of which event was published in THE MIRROR a few years ago. Bram Stoker tells of the occasion as follows:

"Quite early in his life as an actor—when he was twenty-one—in an off season when the resting actor grasps at any chance at work, he received from Henry Webb, then manager of the Queen's Theatre, Dublin, with whom he had played at the Edinburgh Theatre, an offer of an engagement for some weeks. This he joyfully accepted, and turned up in due course. He did not know then, though he learned it with startling rapidity, that he was wanted to fill the place of a local favorite who had been, for some cause, summarily dismissed. The public visited their places of amusement, and he was not to be disappointed. From the moment of his coming on the stage, on the first night of his engagement until almost its termination, his work was perfect. His acting, his delivery, his bearing, his looks, and the thumping of sticks were the universal accompaniment of his speech."

Now, to an actor nothing is so deadly as to be himself. Not only does it hurt his artistic effort, but it hurts his self-esteem. It is a manifestation of a lack of himself, his power, his art. It is present death to him, as an artist, with the added sting of shame. Well did the actors who crowded the court at How Street when the very next day that he was ordered to leave the theatre. The murderer was an alleged actor, and they wanted to punish him. When he was placed in the dock with one impulse they blamed him."

In Irving's case at the Queen's the audience with some shameful remnant of fair play treated him well the last two nights of his performance and cheered him. It was manifestly intended as a proof that it was not against the man that their protest was aimed, though he was the sufferer by it; but against any one who might have taken the place of their favorite whom they considered had been injured. It could not have been the case when they lavished either hisses or cheers, for they had never even heard the sound of his voice, except in the pauses of their own tumult. But to him the effect was the same."

Irving and Tennyson were friends for years, and Mr. Stoker tells of the criticism the poet gave of the actor's playing:

"During this engagement (at Dublin in 1877) Irving played Richard III., and after a successful and successful all the hopes aroused by simple given in his leading given at the University. For myself I can say truly that I sat all the evening in a positive quiver of intellectual delight. His conception and impersonation of the part was so complete and mastery—"these were the terms I used in my criticism written that night—that it seemed to me the power of acting could go no further; that it had reached the limit of human achievement. Most certainly it raised him still higher in public esteem. The memory being still with me, I could fully appreciate the power and success of Tennyson's criticism which I heard long afterwards. When the poet had seen the piece, he said to Irving: 'Where did you get that magnificent look?'"

Irving became acquainted with Edwin Booth when he first visited England after becoming famous in America. The following anecdote indicates something of the English actor's unselfishness and his readiness to offer all his resources to those whom he might aid:

"Twenty years afterward when the younger man had won his name in the world and when his theatre was becoming celebrated as a national asset, Booth again visited England. Whoever had arranged his business did not choose the best theatre for him. For in those days the Princess's in Oxford Street, did not have a high dramatic credit. There were even some who did not hesitate to say that Booth had not been fairly received in London. Irving jumped to the difficulty, went at once to Booth, and said to him: 'We don't you come and play with me at the Lyceum? I'd put on anything you wish, or, if there is any play in which we can play together, let us do that.'"

Booth was greatly delighted, and took the overture in the same good spirit in which it was meant. He at once told Irving that he would like to appear in Othello. Irving said, 'All right! You decide on the time; and I'll get the play ready. If you will tell me how you would like it arranged.' Booth said he would like to leave all that to his host, as he had not himself taken a part in the selection of plays for years, and did not even attend rehearsals. So Irving took all the task upon himself. Othello or Iago—for he played both—said he would like to begin with Othello, and that it would be thought, be well if they changed week about; and so it was arranged. The performance began on May 2, 1881."

By Booth's wish Othello was only to be played three times a week, as he was averse from the strain of such a heavy part every night. The running bill on the other three nights, The Belle's Strategem—kept its place on the other three. For the special performance some of the prices were altered, stalls nominally 10 shillings becoming a guinea, dress circle seats being 10 shillings instead of 6. The prices for the off night remained as usual. The success of Othello was instantaneous and immense. During the seven weeks the arrangement lasted the houses were packed, and, strange to say, the takings of the off nights were not affected in any way."

KATE, A Comedy, by Bronson Howard. New York: Harper and Brothers.

This is a play prepared for reading. It is a novel divided into acts instead of chapters, but written in story form, with dialogue free from the constant repetition of the speakers' names and the descriptions and what would be stages directions in a prompt book, printed as part of the text. An interesting story is told in an interesting way."

Three of the four acts of the story take place in a small English village not far from London and the fourth at a residence on Fifth Avenue

opposite Central Park. The principal characters are the rector of a rural church, his curate, a young earl, an American girl, a founding girl of Eastern ancestry, and an English lady. The rector, the Reverend Lord John Vernon, has taken to the Church as an escape from poverty, he being a third son who has spent his small share of the patrimony in more or less riotous living. Lord John has somewhat of a romantic idea as to his duty as pastor, but very pronounced views as to the marriage question and to the value of outdoor sports. His curate, the Reverend Edward Lyell, is an old college mate who has entered the church for religious reasons and who acts as a brake upon Lord John's impetuosity. The earl, Archibald Cathcart, is engaged for financial reasons to the American girl, Kate Hardenback. At the opening of the play the English lady, the Honorable Dorothea Cathcart, sister to Archibald, is engaged to Lord John. The founding, Bianca Dunn by name, is in love with Archibald and he with her, while Lord John is in love with Kate and she with him. She is a pure memory of his wild days—their first meeting was at a masquerade at Nice, when she strayed innocently into promiscuity. It would be unfair to prospective readers of Mr. Howard's play to tell into what complications these people are drawn simply by force of circumstances, or in what way their paths are finally made smooth. The characters are lined with sure strokes and the incidents, following each other in rapid succession, are intensely interesting. The denouement is as unexpected as it is natural. And all is so agreeably presented that the comedy makes a delightful hour's entertainment and bears rereading."

MONKEY SHINES OF MARSHALL. By Norman E. Jennett. McLaughlin Brothers, New York, 1906.

This is a series of humorous pictures which have appeared in the Evening Telegram. The book makes an excellent present for a child, and, in fact, will be appreciated by many adults. Mr. Jennett evolved in this a happy idea, and has worked it out most amusingly."

WHY THEY MARRIED. By James Montgomery Flagg. Life Publishing Company, 1906.

This is a collection of humorous pictures and verses that have recently appeared in different newspapers and periodicals."

Prominent among the contributions to the Theatre Magazine for November is an article by George C. Jenks on the "Tragedies of New York's Rialto." Interesting reminiscences of famous players are contributed by Henry P. Goddard, under the title of "Some Players I Have Known." Another article gives an analytical description of Peer Gynt. The magazine is also an interesting account of Percy Mackaye's poetic drama, Joan of Arc. Kyrie Bellew contributes an article describing his first appearance on any stage. Mabel Knightley writes of Rosalie Knott. Miss Lena Ashwell. The pictures include a colored cover representing Robert Alden as Macbeth, a full-page plate of Viola Allen as Imogen in Cymbeline, a full-page plate of Anne Russell's production of A Midsummer Night's Dream, and a full-page plate of The Red Mill. Other pictures include Virginia Harned in The Love Letter; Henry B. Irving as Markheim; Eleanor Robson as Nurse Marjorie; Margaret Anglin and Henry Miller in The Great Divide; Nat Goodwin in The Consul; Elizabeth Kennedy in Mizpah; Thomas W. Ross in Popularity, and others."

## INJUNCTION OVER A PLAY TITLE.

The Wilson Distilling Company objected to the use of their catch phrase, "That's All," being used as a part of the title of May Irwin's play, and through the Trade Mark Protective Association made application on Nov. 5 for an injunction to prevent her producing the play under its original title. A hearing set for Nov. 5 was postponed until Nov. 7. Miss Irwin's managers in the meantime agreed to drop the last half of the title, and the application of the whiskey company was withdrawn. The play is now called Mrs. Wilson.

## CURRENT AMUSEMENTS.

Week ending November 17.

ACADEMY OF MUSIC—Robert Mantell in Othello, 4 times; Richelieu, 1 time; Macbeth, 3 times.

ALHAMBRA—Vaudeville.

AMERICAN—Rufus Rastus.

ASTOR—Viola Allen in Cymbeline—4th week—23 to 30 times; Mat. Nov. 15—Salome.

BELASCO—Blanche Bates in The Girl of the Golden West—200 times, plus 15th week—301 to 197 times.

BLOU—May Irwin in Mrs. Wilson—Andrews—2nd week—9 to 15 times.

BROADWAY—The Prince of India—8th week—58 to 65 times.

CARNEGIE HALL—Musical Recitals.

CASINO—The Blue Moon—2nd week—11 to 18 times.

CIRCLE—Thoroughbred Burlesquers.

COLONIAL—Vaudeville.

CRITERION—Hattie Williams in The Little Cherub—15th week—164 to 111 times.

DALY'S—Richard Carle in The Spring Chicken—6th week—42 to 40 times.

DEWEY—Imperial Burlesquers.

EMPIRE—John Drew in His House in Order—11th week—29 to 80 times.

FOURTEENTH STREET—The Girl and the Gambler.

GARDEN—Savage English Grand Opera Co., in Madam Butterfly—1st week—1 to 6 times.

GARRICK—William Gillette in Charlie—5th week—29 to 25 times.

GOTHAM—Empire Show.

GRAND OPERA HOUSE—Nat C. Goodwin in The Genius—35 times, plus 1 to 5 times.

HACKETT—Rose Stahl in The Chorus Lady—45 times, plus 5th week—34 to 41 times.

HURTIG AND SEAMON'S MUSIC HALL—Bowery Burlesquers.

HARLEM OPERA HOUSE—Vaudeville.

HERALD SQUARE—House dark Monday. Tuesday and Wednesday—About Town—12th week—90 to 80 times; commencing Nov. 13, The Great Divide—1st week—1 to 4 times.

HYPHOMOM—A Society Circus—11th week.

HUDSON—The Hypocrites—12th week—65 to 93 times.

IRVING PLACE—Ouel Tonl—3d week—11 to 13 times; The Catamount, 4 times.

KEITH & PROCTOR'S UNION SQUARE—Vaudeville.

KEITH & PROCTOR'S 23D STREET—Vaudeville.

KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.

KEITH & PROCTOR'S 58TH STREET—Vaudeville.

KEITH & PROCTOR'S 125TH STREET—Leah Kleckha.

KNICKERBOCKER—Montgomery and Stone in The Red Mill—8th week—56 to 63 times.

LIBERTY—Eleanor Robson in Nurse Marjorie—7th week—42 to 69 times.

LINCOLN SQUARE—The Love Route—3d week—17 to 24 times.

LONDON—Avenue Girls.

LYCEUM—The Lion and the Mouse—32d week—415 to 422 times.

LYRIC—Lena Ashwell in The Sulamite—3d week—19 to 25 times; Mat. Nov. 15, 16—Mrs. Dane's Defense.

MADISON SQUARE—The Three of Us—5th week—31 to 39 times.

MADISON SQUARE GARDEN—Closed.

MAJESTIC—The Tourists—12th week—92 to 99 times; Mat. Mrs. Le Moyne in Pippa Passes—3 times.

MANHATTAN—Grace George in Clothes—10th week—73 to 80 times.

METROPOLIS—Eugene Blair in The Woman in the Case.

MINE'S BOWERY—Rialto Burlesquers.

MINE'S EIGHTH AVENUE—Watson's Burlesquers.

MURRAY HILL—City Sports.

NEW AMSTERDAM—Forbes Robertson and Gertrude Elliott in Caesar and Cleopatra—3d week—17 to 24 times.

NEW STAR—White "Prize Burns.

NEW YORK—Fay Templeton in 45 Minutes From Broadway—2d week—10 to 17 times.

PAK—Burlesque.

PASTOR'S—Vaudeville.

PRINCESS—Margaret Anglin and Henry Miller in The Great Divide—7th week—47 to 54 times; Mat. Mrs. Alla Nazimova in Hedda Gabler—3 times.

SAVOY—Kyrie Bellew in Brigadier Gerard—2d week—9 to 16 times.

THALIA—From Tramp to Millionaire.

THIRD AVENUE—The Girl from the Ranch.

VICTORIA—Vaudeville.

WALLACK'S—Sam Bernard in The Rich Man's Hopes—4th week—26 to 33 times.

WEBER'S—Twiddle-Twiddle—150 times, plus 1st week—1 to 7 times; The Squaw Man's Girl of the Golden West, 162 times, plus 1st week—1 to 7 times.

WEST END—Right Bells.

YORKVILLE—Around the Clock.



# THE USHER



The Boston Transcript takes THE MIRROR'S view of Henry Arthur Jones' allegation that the chief opposition to the theatre is founded on a survival of the original Puritan objection to plays and playhouses. It says:

Of late years there has been a very obvious waning in America of wholesale condemnation of the theatre by church courts and the clergy. Even where there has been no formal reversal of hostile church rules and "discipline" affecting both clergy and laity, there has been informal acquiescence in regarding them as a dead letter, especially where suspected offenders showed intelligent discrimination in their theatregoing. Ecclesiastical bodies have agreed to disagree in such matters; but thousands of clergy and laity would still say with Mr. Spurgeon, once the most popular nonconformist preacher in London, that the church and the theatre have nothing in common and are perpetual enemies, that the one is of God and the other of the devil. An ever increasing number of both, however, do not longer refuse to see acted what without any ethical compunctions they read, or would read, in their own homes, and they are equally disinclined to uphold any moral boycott that condemns without distinction all plays and all players. The cause of this change of view in devout and loyal churchmen lies in part in the general revolt against the ascetic and "other-worldly" type of religion which Puritanism embodied; and in part in the modifying effect that study by the clergy at first hand of the status of the theatre in Europe has had upon their traditional opinions. It has sprung also from the liberalizing effect at home of the increasing and sincere attention that our schools and colleges now give to dramatic literature, modern as well as classic.

Even more than this may be said. In every considerable city of this country, probably, there can be found clergymen of various denominations—other than one denomination whose preachers as a rule still invoke for the terror of the wicked a literal hell of brimstone and fire—who are friends of the theatre so far as relates to its more dignified works. And in that very denomination here excepted, the Methodist, there long has been a threatened revolt of the mass against the "discipline" of the church that forbids the theatre and various other amusements—a revolt which the masters of the church have lately in conference held back by promise of a "consideration" for revision, of the objectionable rules.

In England Puritanism may still be in effect to oppress the theatre, but in this country, grown to a vast population in which all sorts of Europeans have been or are being assimilated, Puritanism as to the theatre, as well as to most other matters, is but a tradition.

Frank A. Small, well known as an advance man and formerly in journalism, has returned to New York, after some three years abroad as promoter of publicity for Buffalo Bill's Wild West.

Mr. Small, always entertaining, naturally has some capital stories to tell of his experiences in places on the continent of Europe not included in the regular tourists' itineraries. This was not Mr. Small's first European experience, but it was his longest stay on the other side, and he comes back a better American than ever, although always he has been a typical American.

As a token of some of the requirements of a press man with such an exhibition as Colonel Cody's, Mr. Small declares that at one time he had in his pockets his card of authority as press representative in thirteen different languages and dialects. In some of the countries visited by Mr. Small one who knows the languages spoken is by no means by that token alone primed for difficulties that beset the showman who is a foreigner. In a city in one country—which need not be named—for instance, after the man in advance of Colonel Cody's exhibition had signed, sealed, and delivered contracts with all the local newspapers, dealt with separately, and thought he had accomplished something, he was waited upon by a delegation from the local press, which had combined for a demand of much higher consideration for the proposed advertising.

Unjust as the demand was it was necessary to accede to it. But the worst was yet to come. After new contracts at exorbitant figures had been signed the representatives of the newspapers calmly declared that they proposed to write against the "show" from the start and advise the public not to patronize it, on the ground that it was a foreign concern that would take money out of the country!

An aged man of Springfield, Mass., with his venerable spinster sister not long ago visited a theatre in that city for the first time in sixty years.

Not that this old man is opposed to the theatre. It simply happened that for the considerable interval named he had not visited a

playhouse. And any lover of the theatre may easily imagine what this old man has missed for sixty years.

Yet the old citizen is more or less wise, after all; for he says that after renewing his acquaintance with the stage he purposes to go early and often. And if he does go regret for past misfortune will be tempered by present enjoyment.

A Kansas City newspaper offers a reserved seat ticket to a local theatre as a premium to every advertiser who inserts in its "want" columns an advertisement costing 15 cents.

Truly, this is an age of the marvelous—and of advertising.

Again "Punch" Wheeler takes his pen in hand to write from the City of Mexico—where, he says, it is "barefoot weather"—in characteristic vein.

"They started a society for the prevention of cruelty to animals here," he says, "but were short of funds, so the committee got up a bull fight benefit to help out the cause."

## DEATH OF WILLIAM A. REYNOLDS.

The theatrical as well as the musical profession suffered a great loss in the death of William A. Reynolds, the prominent and popular musical director, who passed away at the Lane Hospital, San Francisco, on Oct. 30 last, after a short illness. On Oct. 23 he was stricken with typhoid pneumonia while filling an engagement at the Central Theatre, and the disease had got such a strong hold upon his system that despite the heroic efforts of several physicians he succumbed to it in less than a week.

Being of an exceptionally genial disposition he made friends rapidly, and was familiarly known as "Billy" Reynolds. He was a versatile musical genius. Even when he was but a youth his skill at the piano earned for him the sobriquet of the "boy pianist," by which name all kindred knew him.

Reynolds was born in London, England, in 1859. His first American appearance was with the Gilbert and Sullivan original production of Mikado. He also filled the important position of musical director for such prominent organizations as the John Stepan Opera company at the old Globe Theatre, Boston, Mass.; Alexander Salvini, Jr.; Morocco Bound, and the first production of the Black Hussar.

Reynolds was also a success as a composer. The opera Pretty Persian was from his pen, while Violets is to be produced during the coming season by the Henry W. Savage Opera company. Two popular songs that he wrote that scored distinct triumphs are Nancy Brown, Marie Cahill's great hit, and, with the assistance of William Glover, he composed the famous song entitled The Hoolah.

When the illness which resulted in his death overtook him, Reynolds was acting as musical director for the Kolb and Dill company, and was working on the music for La Caba, the new opera by Claude C. Brulhe had just finished for Kolb and Dill.

## THOMAS OBERLE DEAD.

Thomas Oberle, a well-known actor, died on Nov. 7 in Los Angeles, Cal., of tuberculosis. He was thirty-seven years old. He went to California in November, 1900, to try to regain his health. At one time it looked as if he would be successful, and in 1902 he organized a company to tour through the Southwest. His last appearance in New York was in Arizona. Just before leaving for California he was given a benefit at which over \$3,000 was raised. Mr. Oberle appeared as Schwartz in H. C. De Mille's Lost Behind Me, C. Foster Blum in A Superfluous Husband, the Grocery Man in Colonel Carter of Cartersville, the Postman in Dr. Claudius, General Deering in At Piney Ridge, Bourdin in A Southern Romance, Lieutenant-Colonel Knowlton in Nathan Hale, Quick-Foot Jim in The Cowboy and the Lady, David Hirsch in When a Man Loves, Twenty-one, and Sergeant Keller in Arizona. A year ago a benefit was held for Mr. Oberle at the Belasco Theatre, Los Angeles, where he had been playing, and enough money was raised to enable him to pass the winter in Arizona. He leaves a widow and one son.

## SIR THOMAS LIPTON AT THE LANDS.

Sir Thomas Lipton was guest of honor at the first Lamb's gambol of the season on Nov. 4. Sir Thomas was impersonated on the stage in The Sweet Bye and Bye, in which he had built a Shamrock XXIII and was still persevering in his quest for the Cup. This skit was by George V. Hobart.

The Man or the Woman, "a social equation in one problem," by Clay M. Greene, was acted by Henry Kolher, William Elliot, Malcolm Williams, and Arthur Lewis. Lawrence Goldsmith, James Blakeley, and Frank Moulton were entertaining in a skit by George V. Herbert, entitled Goldfish. Nat Goodwin, assisted by Tom Wise, Gordon Johnstone, H. C. Lonsdale, Cary Livingstone, and Lawrence C. Knapp, gave a sketch in one act called A Character Study from Life. Dave Montgomery, Fred Stone, Malcolm Williams, Phil Riley, Joseph Trukey, and Lewis Hopper performed A Nautical Song and Dance, by Victor Herbert and Henry Blossom. After the entertainment supper was served in the banquet hall.

## SHULANITE CAUSES RIOT IN MILAN.

The Shulanite caused a riot in Milan, Italy, at the first performance of the play last week, owing, it is said, to its having been heralded as showing the superiority of English civilization over that of the Boers. Edward Knoblauch, adapter of the play, has received a cable message from Claude Askew, the author of the novel, which reads:

"The public seemed to give a political significance to the play utterly foreign to our intention. Preliminary notices had stated that the play was meant to show the superiority of English civilization to that of the Boers. Unfortunately I knew nothing of these notices until too late. A riot occurred in the theatre. However, the sympathizing party insisted on hearing the play from beginning to end."

## MUSIC COMPANIES INCORPORATED.

The Witmark Music Library of New York was incorporated with the Secretary of State at Albany, N. Y., on Nov. 1, with a capital stock of \$3,000. The following were named as directors: Isidore Witmark, J. P. Witmark and Jay Witmark of New York. The Melville Music Publishing Company of New York has also been incorporated. It is capitalized at \$10,000, with the following directors: F. C. Jenkins, J. J. Higgins and P. M. Hammond, of New York.

## RAISE IN THEATRICAL RAILWAY RATES.

The Conference Committee of the Southeastern Passenger Association voted at its meeting on Nov. 7 that all theatrical and amusement companies be charged a uniform passenger rate of 2 cents per mile. The present rates are from 2 to 1½ cents, according to the size of the company. The legality of the projected raise is likely to be tested by theatrical men.

## ACTORS' SOCIETY'S NEW BUILDING.

The Actors' Society is to have a new building according to the current number of the society's Monthly Bulletin. Three sites are under consideration, and one will probably be chosen next month.

## PERSONAL



KLEIN.—Charles Klein gave a dinner to Henry Arthur Jones at Delmonico's on Nov. 8. Among the guests invited were Bronson Howard, Edwin Milton Royle, Victor Herbert, George H. Broadhurst, Edward Peple, Augustus Thomas, John Philip Sousa, William Bullock, Louis V. De Foe, Sydney Rosenfeld, Archibald Selwyn, R. C. Gaige, Henry B. Harris, William C. DeMille, John Corbin and many other playwrights and critics. Mr. Jones gave a return dinner at the Hotel Marie Antoinette Sunday.

NETHERSOLE.—Olga Nethersole sailed for New York last Friday on the Amerika. She will open her American tour in Pittsburgh on Nov. 19.

MURPHY.—Mrs. Frank Murphy, who was prominent as a manager in Montreal for many years, and to whose seal and energy the existence of His Majesty's Theatre in that city is due, has returned to Montreal after a long absence in Quebec. She is still interested in theatrical affairs and will look after the interests of some of the well-known musical and platform entertainers, who will visit Montreal this season.

THOMPSON.—Dennan Thompson, it is reported, will return to the stage next season, in his old character of Joshua Whitcomb, in The Old Homestead.

RITCHIE.—Adele Ritchie gave a luncheon to thirteen women friends at Woodmanston Inn, Westchester County, on Nov. 8, in recognition of the thirtieth anniversary of her debut on the stage. The guests included Lillian and Dorothy Russell, Georgia Caine, Irene Perry, Nellie Wheaton, Julia Sanderson, Mrs. Dorothy V. Palmberg, Mrs. Amy Gouraud, Mrs. Suzanne Westford, Mrs. Nellie Boyd, Madame Kate Rolla, Paula Mann and Edna Macauley. Miss Ritchie has resigned from The Social Whirl and will be seen again in vaudeville for a limited period.

JEFFERSON.—Thomas Jefferson will make a tour of the Southern cities this season in Rip Van Winkle.

SCHRAEDER.—Fred F. Schraeder is writing an interesting department, "Plays in New York," for the Washington Herald, a new journal at the Capital that otherwise bears the marks of expert making.

MAHN-LIPMAN.—Louis Mann and Clara Lipman, together with their company and entire working force, will sail for London on the Teutonic to-morrow (Wednesday) to open at the Waldorf Theatre about Nov. 26.

FREDERICK.—Helena Frederick, who has been seriously ill for the past ten weeks in Chicago, left for Lakewood, N. J., last Thursday, where she will remain for a few weeks before resuming tour.

CLEMENT.—Clay Clement has decided to rest for a few weeks before arranging for the remainder of the season. His New York engagement in Sam Houston and The New Dominion was not as successful as his managers had hoped.

RYLEY.—Madeleine Lucette Ryley, the English playwright, accompanied by her husband, J. H. Ryley, arrived in New York on Nov. 8 on the Teutonic. She is making a tour of the world.

ANDERSON.—W. E. Anderson, dramatic editor of The Register and Leader, Des Moines, Iowa, is in town this week. He will visit various theatres and review some of the more notable new plays for his journal.

DANDY.—"Jew" Dandy was tendered his fourth annual dinner by the members of the Prince of Pilsen company on Friday, Nov. 9, at the Lippe Hotel in St. Louis. The festivities began at midnight and lasted until sunrise, and included a fine dinner, music, speeches and specialties by the various members of the company, all of whom were present. The occasion was Mr. Dandy's thirty-fifth birthday.

FAVERSHAM.—Mrs. William Faversham (Julie Opp) has completed a novelization of The Squaw Man, which will be published by Harper Brothers about the first of December.

BERNHARDT.—Sarah Bernhardt opened her season in Paris, on Nov. 10, with a five-act drama entitled Sainte Thérèse, by Catulle Mendès.

DITTRICHSTEIN.—The Writing on the Wall, a new drama by Leo Dittrichstein, will be produced at an early date by the Shuberts. Mr. Dittrichstein will withdraw from the cast of Before and After at the end of next week to begin rehearsals of the new play. George C. Boniface will continue as star of Before and After.

SEMBRICH.—Madame Marcella Sembrich arrived in New York on Nov. 11, from a concert tour in the West, and is at the Hotel Savoy. She will this week distribute the \$10,000 net receipts of the recital given by her last Spring for the benefit of the opera company orchestra who suffered losses in the San Francisco disaster.

## AN ENLARGED THEATRICAL TRUST?

A report sent out from St. Louis Sunday announces that a gigantic theatrical syndicate is in the process of formation. The interests represented are said to include the members of the present Syndicate, together with Stair and Havlin, the Western Vaudeville Association, the Keith and Proctor interests, and the Empire Burlesque circuit. About \$50,000,000 is the reputed capital involved. It is the purpose of the syndicate, it is said, to gain absolute control of plays, productions, dramatic writers, actors, theatres, the manufacturers and dealers in stage appliances, and a bank to do exclusive theatrical business. Railroads and audiences are not included in the announcement. The object of the organization is to eliminate entirely all independent managers.

## DAN-LA SHELLE CONTROVERSY.

The answer of the Kirke La Sells Company to the action commenced by Dorothy Dyer Dan, administratrix of Harry J. W. Dan, deceased, filed yesterday in the United States Circuit Court, states that the defendant does not know that the deceased was an author and playwright as alleged. The claim is made that the defendant caused a dramatization to be made of the story of "The Transmigration of Dan," published in 1901, into the defendant's successful play, The Heir of the Moorah. The defendant asserts that the plaintiff has no such exclusive dramatic rights, and also that the plot is that of a Texas Steer. The Mother-in-Law, East Lynna, and in other plays.

## ACTRESS SUES MANAGERS.

Daisy Lovering has brought suit against Miller and Kauffman to recover about \$2,500 claimed to be due under a contract for the season of 1903-4. Miss Lovering contends that in the Spring of 1903 she was engaged to star in His Sister's Shame, and that after a preliminary performance at Atlantic City the tour was delayed and that she was told to look for another engagement, as suitable bookings could not be obtained. The defendants claim that Miss Lovering had refused to appear in the play after it had been revised, and that she had herself terminated the contract. The case went to the jury yesterday.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., Oct. 26, to Nov. 9, 1906.

DER ART VON SAINT BERNARD; play in five acts. By Anton Aborn.  
ADLAND, AMERICAN HUNTLE; comedy-drama in four acts. By William S. Gill.  
ANCIENT ORDER OF KNIGHTS OF CHIVALRY; burlesque imitation in one scene by O. E. Young.  
BACHSTER'S REVEREND; entertainment in one act. By Grace B. Faxon.  
THE BELOVED VAGABOND; play in three acts. By W. J. Locke.  
THE BOWERY NIGHT SCHOOL; vaudeville sketch. By John F. McIntyre.  
THE BOY PLUNGER; comedy in four acts. By Charles E. Blaney.  
TAR CHAMPION; vaudeville sketch in two scenes. By C. S. Adelman.  
CHAMPIONER; comedy in three acts. By W. H. Shelton.  
CHARLOTTE VON BOTEN; play in three acts. By Ferdinand Kumbel and Hans V. Westel.  
CORONA, THE COUNTRY SQUIG; comedy-drama in four acts. By J. Howard Bauman.  
LA DAME EN VERT; tragedy in five acts. By Theodore Dard; music by Maurice Thibault.  
THE DIME LUNCH; vaudeville sketch. By John F. McIntyre.  
THE DREAM MAIDEN; vaudeville sketch in two acts. By Allen Lowe.  
DUTCH COCKTAIL; Dutch rapid fire talking act. By Harry L. Newton.  
ELEAN; musical sketch in one act and four scenes. By W. F. Carroll.  
FIGHTING FOR FREEDOM; drama in four acts. By Anthony E. Wills.  
FOR LOVE AND HONOR; dramatic sketch. By Florence Gerald.  
FUN ON THE POONK LIMITED; comic entertainment by Mayne Riddle Eitney.  
FUTURE WINNER; racing event in one act. By Edmund Day.  
THE HALL-ROOM GIRLS. By Ruth Crosby-Dimmick.  
A HALLOW E'EN ADVENTURE; play for young people. By Elsie Louise Koogle.  
THE HAND OF FATE; tragedy. By John M. Fyfe.  
HEARTS BYWAYS; play in four acts. By Elsie Elsie Weston.  
THE HIDDEN HAND; dramatized by Eugene Moore.  
DIE HOCHZEIT VON POEL. Comedy in three acts. By Georg Engel.  
IN THE MANSION OF ACHING HEARTS; or, THE WAGES OF A HEART OF STONE.  
THE IRISH DETECTIVE; a melodrama in four acts. By Robert L. Parkinson.  
JAYVILLE JUNCTION; hour and a half of comedy in a railroad depot. By Harry L. Newton.  
JEANNE D'ARC; drama. By Percy Mackaye.  
KOKO KOLA; Japanese fantasy; comedy sketch with music for two characters.  
THE LAST AGENT.  
THE LAST CASE. By Peter McArthur.  
LITTLE FORTUNATE; tragedy in one act, based upon Prosper Merimee's "Mateo Falcone." By Edith Gardner Shearn.  
MAKING THE HIGHWAY PAY; melodrama in four acts. By James Clyde.  
MA'S NEW HUSBAND; musical farce-comedy in three acts. By Harry Scott and W. E. Raynor.  
THE MATADOR; or, HIS BLUFF CALLED; original comedy sketch in one act and two scenes. By Viva Glenn Viascher.  
MEISTER MATHIAS; dramatic work. By Manfred Kyber.  
MEN NOT WANTED; comedietta by Bell Elliott Paine.  
MISTAKES WILL HAPPEN. Book and music by Will Archer.  
DER NEUE WILLE; drama in five acts. By Walter Bloch.  
A NEW HAMPSHIRE GIRL; musical comedy. Book by Charles H. Hillman and music by Arthur Bergh.  
NO LESS THAN KING; play in four acts. By Malcolm Watson.  
O'TOOLE'S BATTLE OF ANTE-UP; vaudeville sketch. By Harry L. Newton.  
ON SHANNON'S SHORE; Irish romantic drama in four acts. By S. Searle Dawley.  
ORDER NO. 11. Dramatic arrangement of Order No. 11.  
THE PATRIOT; romantic drama in three acts, founded on Paul Revere's Ride. By Thomas Littlefield Marble.  
PATRYN IN POLITYN.  
PEACEFUL MR. SCHOENHAEU; comedy sketch. By A. and W. Hard.  
PLUS FORT QUE LE MAL; piece in four acts. By G. Espe de Metz.  
POINT OF HONOR; comedy in two acts. By Helen Kane.  
POOH BAH OF PEACETOWN; vaudeville sketch. By Harry L. Newton.  
THE POWER OF HUMOR; a comedy-drama in four acts. By Daniel B. Sörlin.  
PRIDE AND PREJUDICE; play founded on Jane Austen's novel. By Mrs. Steele Mackaye.  
PRINCE DEUCALION. By Regard Taylor.  
THE PRIVATE DETECTIVE; play in one act. By Oliver H. Booth.  
THE RANCHMAN'S DAUGHTER.  
SAUCE FOR THE GOOSE.  
SILAS SCRUBBINS; one-act comedy. By William T. Hodge.  
SILLY SAMMY'S SECRETS; country kid monologue. By Harry L. Newton.  
SMOKE UP; vaudeville sketch. By Harry W. Osborne.  
THE SWELL CRACKMAN; vaudeville sketch. By John F. McIntyre.  
THE TIGER'S CLAW; comedy-drama in five acts. By P. G. MacLenn.  
TWO MEN, A WOMAN, AND AN HEIRLOOM; a playlet. By Herbert Eddon.  
UMBRELLA MENDER; character comedy act. By Harry L. Newton.  
WRONG PACKAGE; comedy in one act for female characters only. By Helen Sherman Griffith.







IN BROOKLYN THEATRES.

At the Montauk this week James K. Hackett appears in *The Walls of Jericho*. Next week *Man's Best Friend*, with Katie Barry and John C. Harris in the cast.

The Shubert has *Patience and After*, with Lee Dittichstein and an excellent company. Mrs. Tinsley's *Patience* will follow next week.

Mr. W. H. of the *Golden Gate*, which spent a successful week at the Montauk recently, is the attraction at Tinsley's Broadway Theatre.

Thomas K. Shea and a competent company appear this week at the Grand Opera House, presenting *The Bell at the Shrine* and in the evening, *On Tuesday, Thursday and Saturday* and in the evening, *On Tuesday, Thursday and Saturday*. On Wednesday afternoon and evening, *Othello*, Friday night, and *The Bell*, Saturday night.

The Red Feather, with *Christina Stanger* and a strong company, is the attraction at the Mahoe. *Christina Stanger* in *Ellen Ashurst* next week.

The Folly Theatre has *Old House Folks* this week. The play was a success at the Grand last week.

The Spenser Stock company appear this week in *The Galley Slave*. This revival was put on again by request of many admirers of Mrs. Spenser who were anxious to see her in her favorite role of *Phoebe Gay*. Edna May Spenser, Augustus Phillips, Harold Kennedy, Jessie McAllister and the other favorites appear in the cast.

Report of the season is the offering at Payton's Lee Avenue Theatre this week. *Edna May Spenser* is seen in one of her best roles, and she is ably supported by Louis Leon Hall and the rest of the company.

Queen of the Court, with *Selma Herman* in the title role, is the attraction at Blaney's Amphion Theatre.

An interesting Western play, *At Cripple Creek*, is attractively presented at the Columbia Theatre this week.

The Sunday night concert by Slater and his band still draws crowds to the Grand Opera House. Manager Middleton intends to continue them through the winter.

The Gay Masquerade appear at the Star this week in the new musical farce called *The Flier* and *Homebound*. Among the leaders in these two pieces are Lena La Courrier, Lucia Connor, Mabel Durr, and Blanche Seely. Paul Cingovelli is the special feature of the olio.

The Jolly Green Widows entertain at the Imperial Theatre in a good burlesque together with an attractive olio in the bill.

At the Gaiety this week, the New Majestic furnish amusement. Harry McCoy is the chief furnisher. The *Piccolini* furnish the olio.

VADEVILLE.

At the Orpheum are *Princess Stello de Broughe*, operatic vocalist; Prince Robert de Broughe will conduct the orchestra while she sings; Harry Tate and company appear in the new sketch, *Fishing*; Thomas J. Ryan and Harry Richards in *Mag Hagerty's Reception*; Pat Rogers and Marion Smith in *The Boy Who Boy*; *Funcheon Black Humors*, Gus Williams, the *Happy Sisters*, and *Sadie Alfarschi*.

At the Lyric are *Benjamin's*, *Valerie* in *A Bowery Camille*, *Brooks* a good burlesque. *Quintet* is another good feature. Others are the *Four Fords*, *Cliff Gordon*, *Madge Fox*, Mr. and Mrs. Mark Murphy, *Stanley and Leonard*, and *Mile. Victoria's* dog. One of the best bills of the season at Kennedy's is seen this week and include John F. Kelly and company in *A Game of Con*; *Mile. Victor de Doremus*; *Comedy Circus*; *Joseph Hart's* production, *The Golden Dream*; *Harry J. Brown*, *Orpheum Comedy*; *Four*; Mr. and Mrs. *Madge Matfield*, and *Gussie Francis* and her *Picks*.

The Gotham offers *Adelle* and her lions; *Alex. Davidson* and company in *Now*; *Chris Richards*, *Three Men*, *Leviathan*, *Travis*, *Charles F. Kelly* and *May Adams*; *Dan J. Harrington* and *Miles and Morris*.

The Novelty has *Will H. Murphy* and *Blanche Nichols* at the top of the bill. Others are *Patrice in Gloria*; *Herbert's Dogs*; *Herbert and Lee*; *Irvin Lee*; *Herbert De Vog*, *Cogan* and *Sanctuary*, and *Johnson and Smith*.

DATES AHEAD.

(Continued from page 9.)

MAJESTIC (Fred Irwin, mgr.): Brooklyn, N. Y., Nov. 4-17.

MERRY BURLESQUERS (Edwin D. Miner, mgr.): Paterson, N. J., Nov. 12-17.

MERRY MAIDENS: Indianapolis, Ind., Nov. 12-17.

MERRY MAIDENS: Baltimore, Md., Nov. 12-17.

MERRY MAIDENS: JR. (J. H. Herr, mgr.): Chicago, Ill., Nov. 4-17.

NEW CENTURY GIRLS (John J. Moynihan, mgr.): Boston, Mass., Nov. 12-17.

NEW CENTURY GIRLS: Albany, N. Y., Nov. 12-14, Troy 15-17.

NIGHTINGALES (Harrie R. Pierce, mgr.): Duluth, Minn., Nov. 11-17.

NIGHT OWLS (Robt. Manchester, mgr.): Indianapolis, Ind., Nov. 12-14, Columbus, O., 15-17.

PARISIAN BELLES (John Greaves, mgr.): Detroit, Mich., Nov. 12-17.

PARISIAN WIDOWS (Rush and Weber, mgrs.): Cincinnati, O., Nov. 12-17.

REEVES' BEAUTY SHOW: Reading, Pa., Nov. 12-14.

REILLY AND WOODS (Pat Reilly, mgr.): Cleveland, O., Nov. 12-17, Pittsburgh 18-24.

RENTZ-GANTLEY (Abe Leavitt, mgr.): Providence, R. I., Nov. 12-17.

RICK AND BARTON (Chas. Franklin, mgr.): New York city, Nov. 12-17.

RICK AND BARTON: Philadelphia, Pa., Nov. 12-17.

ROSE HILL ENGLISH FOLLY (Rice and Barton, mgrs.): Cleveland, O., Nov. 12-17.

ROSE SYDNEY'S LONDON BELLES (W. S. Campbell, mgr.): Detroit, Mich., Nov. 12-17.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Boston, Mass., Nov. 12-17.

STAR SHOW GIRLS (W. Fennecy, mgr.): Toronto, Ont., Nov. 12-17.

THOROUGHBREDS (Wash. Martin, mgr.): New York city, Nov. 12-17.

TIGER LILLIES (Isay Grodz, mgr.): Minneapolis, Minn., Nov. 12-17.

TRANSATLANTICS (Hurrie and Seamon, mgrs.): Springfield, Mass., Nov. 12-14, Albany, N. Y., 15-17.

TROCADERO (Chas. H. Waldron, mgr.): Norfolk, Va., Nov. 12-17.

TWENTIETH CENTURY MAIDS (M. Kraus, mgr.): Troy, N. Y., Nov. 12-14, Albany 15-17.

UNCLE SAM'S DAUGHTERS (T. W. Dinkins, mgr.): Buffalo, N. Y., Nov. 12-17, Detroit, Mich., 18-24.

WASHINGTON SOCIETY GIRLS (W. R. Watson, mgr.): Philadelphia, Pa., Nov. 12-17.

WATSON'S BURLESQUERS (W. B. Watson, mgr.): New York city, Nov. 12-17.

WINE, WOMEN AND SONG (M. M. Theise, mgr.): Worcester, Mass., Nov. 12-17.

WORLD BEATERS (J. Herbert Mack, mgr.): Chicago, Ill., Nov. 12-17.

YANKEE FLOTO GIRLS (T. W. Dinkins, mgr.): St. Louis, Mo., Nov. 12-17.

CIRCUSES.

BARNUM AND BAILEY'S: Fayetteville, N. C., Nov. 13-14, Henderson 15, Norfolk, Va., 16, Richmond 17.

FOREPAUGH-SELLS: Jackson, Miss., Nov. 13, Yazoo City 14, Greenwood 15, Winona 16, Water Valley 17.

HACKAY'S (Andrew Mackay, mgr.): Clay, W. Va., Nov. 15, Sutton 16, Burnsville 17.

NORRIS AND BOWEN'S: Irapuato, Mex., Nov. 14, Sila 15, Leon 16, Lams 17, Agnas Calcutas 18.

RINGLING BROTHERS: Jonesboro, Ark., Nov. 19.

SELF FLOTO SHOWS: City of Mexico, Mex., Oct. 14-Nov. 30.

MISCELLANEOUS.

BOSTOCK'S ANIMALS (John P. Church, mgr.): London, Can., Nov. 12-17.

COOK AND HARRIS MOVING PICTURES (B. A. Cook, mgr.): Youngstown, O., Nov. 13, Ripley, N. Y., 14, Silver Creek 15, Dunkirk 16.

CREATORS AND HIS LAND (Howard Pw, mgr.): Northampton, Mass., Nov. 13, Winsted, Conn., 14, Hartou 15, Putnam 16, Norwich 17, Bridgeport 18.

CRYSTALLEX (H. H. Walsh, mgr.): Lisbon Falls, Me., Nov. 12-17, Brunswick 18-24.

FLINT, MR. AND MRS. HERBERT L.: Oak Park, Ill., Nov. 12-24.

GRIFITH EPICOTIC SPECIALTY (B. B. Bates, mgr.): Norfolk, Neb., Nov. 12-17.

HERALD SQUARE MOVING PICTURES (Robbins and Wallins, mgrs.): Dolgeville, N. Y., Nov. 19, Gloversville 20, Rhinebeck 21, Hudson 22, Warren, Mass., 23, Gardner 24.

HERMANN, ADELAIDE (John H. Hickey, mgr.): So. Norwalk, Conn., Nov. 15, Danbury 16, Albany, N. Y., 17, Glens Falls 18, Schenectady 19, Hudson 21, Catskill 22, Saugerties 23, Kingston 24.

INNES (A. M. Tomlinson, mgr.): Chicago, Ill., Sept. 9-indefinite.

KELLAR (Dudley McAdow, mgr.): Toledo, O., Nov. 11-14, Kalamazoo, Mich., 15, South Bend, Ind., 16, Waukegan, Ill., 17, Milwaukee, Wis., 18-24.

KILTIES HAND (T. P. J. Power, mgr.): Norcutt, Kan., Nov. 14, Oberlin 14, Red Cloud, Neb., 15, Superior 15, Minneapolis, Kan., 16, Beloit 16, Abilene 17, Elworth 18, Lindsey 18, Salina 19, Junction City 20, Council Grove, Ia., 22.

PAINE'S ERUPTION OF VESUVIUS (Al. Dolson, mgr.): Tampa, Fla., Nov. 12-17, Havana, Cuba, 21-indefinite.

PAULINE (Hypnotist; Dick Collins, mgr.): Rutland, Vt., Nov. 12-17.

PRESCILLE AND MAGOON HYPNOTISTS (F. W. Prescott, mgr.): New Bedford, Mass., Nov. 12-17, Salem 18.

SEVENGALA (Walter C. Mack, mgr.): Belleville, Can., Nov. 12-17.

THE STROLLERS (L. C. Nelson, mgr.): Belleville, Ill., Nov. 13, La Mo 14, Fisher 15, Mt. Pleasant 16, Clinton 17, Springfield 18, 20, Jacksonville 21, 22, Windsor 23, Vandalia 24, St. Louis 25, Dec. 1.

THURSTON, HOWARD: Calcutta, India, Oct. 22-Dec. 3.

(Received too late for classification.)

A ROMANCE OF COON HOLLOW (L. J. Stevin, mgr.): Lockport, N. Y., Nov. 13, Medina 14, Albion 15, Palmyra 16, Canastota 17, Penn Yan 18, Susquehanna 19, 20, Grass 24.

A THOUGHT IN THE HEART (J. T. Glick, mgr.): Grinnell, Ia., Nov. 12, Newton 13, Sedgeville 14, Knoxville 15, Albion 16, Centerville 17.

A WIFE'S SECRET (Frank E. Freeman, mgr.): Benton Harbor, Mich., Nov. 13, Niles 14, Wabash, Ind., 15, Fort Wayne, 16, 17, Toledo, O., 18-21.

BAKLANOFF, GUY (W. S. Bates, mgr.): Massena, N. Y., Nov. 14, Watertown 15, Gouverneur 16, Oswego 17, Chenango 18, Canton 19, Plattsburgh 21, Ticonderoga 22, Whitehall 23, Rutland, Vt., 24.

BOONK, ALLEN (Kennedy and Westfall, mgrs.): Wisconsin, Minn., Nov. 13, Rochester 14, Manhattan 15, St. Peters 16, Stout 17, S. D., 17, Lakston 18, Chittenden 21.

DREW, CARROLL: Louisiana, Mo., Nov. 22-24.

FERRIS COMEDIANS (D. L. Williamson, mgr.): Bonar, Ia., Nov. 12-17, Marshalltown 18-24.

FOSTER'S MOVING PICTURES, No. 1 (Walter H. Foster, mgr.): Ticonderoga, N. Y., Nov. 13, Brandon, Vt., 14, Middlebury 15, Gorham, N. H., 16, Berlin, 17, 18.

FURBER'S MOVING PICTURES, No. 2 (Walter H. Furber, mgr.): Rutland, Vt., Nov. 12-17.

GORTON'S MINSTRELS (C. C. Pearl, mgr.): Iowa City, Ia., Nov. 15, Tama 16, Nevada 17, Homer 18, Council Bluffs 22.

HUMAN HEARTS (Winters, Wm. Franklin Riley, mgr.): Freeport, Ill., Nov. 13, Rockford 14, 15, 16, Kewanee 16, Streator 17, Bushburgh 18, Ashland 19, Danville 21, Terre Haute, Ind., 22-24, Springfield, Mo., 25.

IRVING, MONTGOMERY: Reading, Pa., Nov. 19-21, Elizabeth, N. J., 22-24, Bridgeport, Conn.

KENNEDY, BELLIE (T. H. Delavan, mgr.): St. Johnsbury, Vt., Nov. 12-17, Barre 18-24.

LEGGE CLAYTON MACKENZIE: Worcester, Mass., Nov. 12-indefinite.

MILDRED AND BOULDER (John M. Hickey, mgr.): Winchester, Va., Nov. 20, Hartington 21, Statuette 22, Chester 23, Chambersburg 24.

NETHERSOLE, OLGA (Louis Nethermole, mgr.): Pittsburgh, Pa., Nov. 12-24.

NETTIE THE NEWSWOMAN (Gould and Freed, mgrs.): St. Albans, Vt., Nov. 13, Findlay 14, Lima 15, Lehighville, Pa., 16, Kalamazoo, Mich., 19, Peru, Ind., 20, Lafayette 21.

ORPHEUM STOCK (Edwin Doyle, mgr.): Crawfordville, Ind., Nov. 12-17.

QUEEN BUCKEYES (C. F. Rhodes, mgr.): Chillicothe, Pa., Nov. 18, Erie Lake 19, Dec. 20, Cumberland 21, New Richmond 22, Frost 23, Hastings, Minn., 24.

RACE HITCHHIKERS (John G. Rac, mgr.): Minneapolis, Kan., Nov. 12-17, Delmar 18-21, Chicago 22-24.

REFLECTIONS FROM THE HEARTH (E. P. Carlin, mgr.): Middletown, Pa., Nov. 13, Milton 14, Jersey Shore 15, Kenosha 16, Bellefonte 17.

STANDARD OPERA (H. Brown, mgr.): Wausau, Wis., Nov. 13, Stevens Point 14, 15, 16, Eau Claire 16, Chillicothe 17, La Crosse 18, 19, Winona, Minn., 21, 22, Rochester 23, Waterville, Me., 24.

THE BRONCO BUNTER (Frederick Schwartz, mgr.): Kanabos, Ill., Nov. 15, Elgin 16, Aurora 17, Rockford 18, Freeport 20, Racine, Wis., 21, Waukegan, Ill., 22, Belvidere 23, Madison, Wis., 24.

THE MAN OF THE HOUR (Grady and Grimmer, mgrs.): Harrisburg, Pa., Nov. 13, 14, Scranton 15, 16, Wilkes-Barre 17.

THE SIGN OF THE FOUR (J. P. Leland, mgr.): Newburg, N. Y., Nov. 13, Kingston 14, Stamford, Conn., 15, Port Chester, N. Y., 16, Oyster Bay 17.

OPEN TIME.

CONNECTICUT.—Willmarite-Loomer Opera House, Nov. 20.

ILLINOIS.—Bearsdown-Grand Opera House, Nov. 24, 25-30, Dec. 1, 2-3, 10, 17-22, 27-30, 31, Jan. 1-5, 14, 15, 19, 21, 22, Feb. 4-9, 18, 20-23, March 1-3, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, April 1-5, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, May 1-5, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, June 1-5, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, July 1-5, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Aug. 1-5, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Sept. 1-5, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Oct. 1-5, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Nov. 1-5, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1-5, 12, 13, 14, 15, 16, 17, 18, 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## THIS WEEK'S ATTRACTIONS.

## Pavilion.

Frank Richards and company in *The Dolly Athlete*, Louise Montrose and her Auto Girls, John Birch, Whalen and West, Young and Brooks, John Morrison, Naomi Eshard, "Chalk" Saunders, La Belle Trio, Cliff Farrell and Marie Le Roy, Harry Welch and Sophie Webb, Mr. and Mrs. Nick Hughes, Sid Baxter, assisted by Beatrice Southwick, and Ben Morse.

## Keith and Proctor's Union Square.

Will M. Cressy and Blanche Dayne, the Hungarian Boys' Band, Quigley Brothers, Nora Dayne, Spaworth's Bears, Krenka Brothers, Hamilton Hill, John D. Gilbert, Carana, the Howlers, Juliette Winston, Alvin and Kenny, and the Four Mamons.

## Keith and Proctor's Twenty-third Street.

The Electric Crickets, with Norma Seymour; Barrows, Lancaster and company in *Thanksgiving Day at Pottsville Corners* (new); the Globe of Death, May Tully and company, Raymond and Caverly, Dave Nowlin, Bailey and Austin company, Three Dancing Mitchells, Bragan's Midgits.

## Keith and Proctor's Fifth Avenue.

Master Gabriel and company, Walter Jones and Mabel Hite, Ltd., the Immensaphone, the Village Choir, Fields and Wooley, Jack Wilson and company, Mullen and Correll, Will Mead's dog, Ed Gray, the Burkes, Gorman and West, and Wood Brothers.

## Keith and Proctor's Opera House.

Fred Walton and company, Tom Edwards, George Evans (second week), Gillette's dog, Will Rogers, Kelly and Violette, Horace Wright, Hawthorne and Burr, O'Brien and Buckley, Rado and Bertman, the Fryora, the Gagnoux, and Mr. and Mrs. Jack.

## Hammerstein's Victoria.

A. Z. Marino, who allows an automobile to pass over his body; Tom Nawn and company, Herrmann the Great, Karno's Speechless Comedians (second week), Nichols Sisters, Chris Richards, Poy and Clark, Maude Edwards, and the Baileys.

## Keith and Proctor's Fifty-eighth Street.

Al. Shan and Charles Warren, Frank Bush, Meredith Sisters, Welch, the Mysterious Howards, Exposition Four, Mealy and McIntrout, Max Witt's Four Singing Colossals, Count De Butz and Brother, and Mooney and Holbein.

## Colonial.

Kocian, the violinist (vaudeville debut), Robert Hillard and company, Edward Blondell and company, Harry Comen Clarke and company in *Strategy*, Piccolo Midgits, Maude Lambert, Billy S. Clifford, Barber-Ritchie Trio, Krenemann Brothers.

## Alhambra.

The Great Lafayette, Carleton Macy and Maude, Edna Hall, Jack Norworth, Edwin Keough and company, Greene and Werner, Eva Nudge, Adolf Zink, and the Heumann Trio.

## Hippodrome.

A Society Circus, with Weedon's lions, the Tom Davis Trio, Marcelline, the Althoffs, the Merkel Sisters and others.

## LAST WEEK'S BILLS.

**PAVILION.**—The bill was headed by the Five Sullys, who were originally billed as the extra attraction but were promoted to the leading position owing to the withdrawal of James Witt Dougherty, who presented a sketch called *At the Garden Gate*, on Monday, but being dissatisfied with his support decided not to play the rest of the week. The Sully Family, formerly consisting of the father and mother and the two precocious boys, has been increased by the addition of a "buxom" named Estelle, who is a sweet sixteen or thereabouts, and who acquitted herself remarkably well. The Sullys presented a new skit called *A Fallen Hero*, written for them by Frank Kennedy. The hero in the case is a make-believe soldier impersonated by John F. Sully, Sr., who is made the victim of some practical jokes by the two boys, John F. Sully, Jr., and the wise child from Boston, and William Sully as a fresh little groom, kept the fun going merrily, while Mrs. Sully as a distracted society woman and Estelle Sully as her daughter were capital. Estelle interpolated an eccentric character in the shape of a girl who is supposed to have been brought up in an incubator and who imagines that she is a chicken. The piece is full of action and is far better than the sketch formerly used by this clever family of funmakers. Their encore in one makes a very lively finish for the act, and includes some excellent dancing by Estelle and a "cute" imitation of George Cohan by Master William. They were recalled several times, and when Mrs. Sully appeared carrying the very youngest Sully in her arms the enthusiasm knew no bounds. Sam Collins was a special feature, and delivered his familiar monologue, in which he had some new lines, with telling effect. He would do well to stretch this part of his act and thus relieve himself of some of the very hard work he does later on, although that, too, is very diverting. Madge Fox, a little less lively than heretofore, sang "Virginia" and "Paddy's Day," and sandwiched in a few stories for good measure. She also did some steps and a few of her old-time handspins. John Hathaway and Emma Siegel were seen in a sketch called *Hotel Bluff*. The characters are a comedienne and a slouchy bell-boy, and the scene is laid in the office of a third-rate hotel. There is some dialogue, a little singing and a lot of smart dancing, making up a very pleasing specialty. Miss Siegel is very active and vivacious, and Mr. Hathaway knows how to use his feet to advantage. Marshall Selles, who carries a special setting, did some remarkably good equilibristic tricks. Buck Shaffer and Mabel Trimmer, in an act that allows Mr. Shaffer full play for his wench impersonation, were well received, and Jeff and Laverna Healey did fairly well in *The Wrong Man*. Adams and Mack, burlesque magicians; Mr. and Mrs. Edward Evans and company in *The Power of Rum*; Leonzo, the juggler; Millie Bertina and Florence Brockway, Osborne and Wallace, Winans and Cassler, and Allen and Keely completed the bill.

**COLONIAL.**—Manager Percy Williams is always on the alert for novelties and sensations, and a few days ago, when he learned through the papers that there was a real live Princess in New York, with a very romantic history and no money, he lost no time in securing her services, having found that she had a singing voice. The Princess Estelle De Broglie is her name, and she made her first appearance on any stage at this house last week. It was not to be expected that she would make a big artistic hit, but she did very nicely in an amateurish way with her songs. Her husband, the Prince, was a sort of "extra attraction," as he pretended to lead the orchestra while his wife was singing. The one big, bouncing bit of the bill was scored by Thomas J. Ryan, Mary Richfield and company in the farcical

comedietta, *Mag Haggerty's Reception*, in which this clever pair are seen at their best. It is seldom that the well-bred patrons of the Colonial give way to extreme mirth, but they simply could not help laughing out loud at Tom Ryan, who is as true to nature in his delineation of an old Irishman as it is possible to be. Tom Haggerty and Marion Best were also very high in popular esteem, showing for the first time at this house their new comedietta, *The Busy Bell Boy*. The scene is laid in a room in a fashionable hotel that is occupied by a coquette who finds it necessary to call the bell-boy at frequent intervals. Mr. Haggerty is the bell-boy, and the way in which he makes his entrances and exits, as well as the smart manner in which he delivers his comedy lines show him to be the possessor of a fine talent for eccentric comedy, which, together with his remarkable ability in the dancing line, should place him on the road for higher honors than any he has yet enjoyed. Miss Best, port, pretty, vivacious and nimble, won her share of the applause. Harry Tate and company presented *Motoring*, which made its large property well. Gus Williams, more up-to-date than many of his fellow monologists, dwelt on the humorous aspect of current topics with pleasing results. The Orpheus Comedy Four, singers and dancers; Eddie Alfarski, who has a fancy for doing very difficult tricks of contortion; Thompson's elephants, well-trained beasts; Avery and Hart, who are extremely clever colored comedians, and the Rappo Sisters, graceful dancers, completed the interesting programme.

**KEITH AND PROCTOR'S UNION SQUARE.**—Master Gabriel, who is "cuteness" personified, proved one of the best drawing cards of the season, and took the women and children by storm with his impersonation of the mischievous "Buster" in Al. Lamar's sketch, *Auntie's Visit*. Gabriel delivers his lines with an incisiveness and intelligence that cannot fail to win laughs and his success last week was well deserved. His principal assistant is George All, who, as the dog "Spike," scored an individual bit of "Buster" had little to do, but did it well, and Maurice Haggman was effective as the bogus French Count. Nan Dodson as the aunt, Vida Perrin as Mrs. Tucker, and Ed Lamar as a clerk, lent good support. The sketch deals with the visit of "Buster's" aunt and with the schemes concocted by the boy and the dog looking toward her hasty withdrawal from the house, in which she is an unwelcome guest. It is an excellent vehicle for the display of Gabriel's unique talents. James J. Morton recited his monologue with a few new twists and succeeded admirably as an amuser. John Ford and Mayne Gehrue, lately returned from a season in London, were given a cordial welcome. Miss Gehrue, who acted with a new song called "Percy," while Mr. Ford was up and down the aisles. They then sang as a duet a topical song called "If the World Were Ruled by Girls," which has no end of verses. After this they settled down to real work and did some of the dancing for which both are famous, winning several recalls. The Three Renards, who do a remarkable act, were warm favorites. Their tricks require great strength of jaw, especially the one in which the principal member swings the girl in a circle, both holding fast to mouth-appliances. Another good stunt is the one in which the man hangs head downward from a trapeze, while the boy hauls himself up to him with a pulley line, the jaws of both standing the strain. Ethel McDonough, known as "The Girl Behind the Drum," looked very charming and manipulated her instruments with her accustomed skill. Catherine Hayes and Sabel Johnson, in *A Dream of Baby Days*, and Marzella and Milton, funny bar comedians and burlesque wrestlers, scored. Orth and Fern deserve much praise, the comedian being especially happy in a new Zulu love song. Other acts were by Naomi Eshard, Harry Burpoyne, Reeves and Kenney, Wise and Milton, and Carl Herbert.

**KEITH AND PROCTOR'S TWENTY-THIRD STREET.**—Tom Edwards, a ventriloquist from England, made his New York debut last week, presenting an act that has several novel features. He is dressed in a hunting suit, and enters to find a dummy made up as a newsboy apparently asleep on a lounge. He takes the dummy on his lap and carries on a conversation somewhat after the manner of *Arthur*. Later on he introduces some excellent imitations of Arthur Roberts in Dick Turpin, but the unfamiliarity of the majority of the audience with the subject makes the imitations count for very little. The second part of his act involves the use of a dummy infant in swaddling clothes, and the actions and imitations of the performer took the house by storm. The woman in the house could not restrain their mirth and the better enjoyed the performance almost equally well. When Mr. Edwards substitutes some local gags for his present material in the early part of his turn he will have an act that will be hard to beat. John W. World and Mindell Kingston presented their familiar specialty with great success. Miss Kingston wore her new ostrich feather dress, which is a very striking novelty in the line of costumes, and caused unlimited comment from the audience. She sings exceedingly well and dances with grace and energy. Her song, in which she imitates the mannerisms of the comedienne of various nationalities, was especially well done and brought liberal applause. Mr. World, as usual, was a very amusing tramp with jokes and songs appropriate to his character. Their duet and dance at the finish is one of the best features in the act. Walter Jones and Mabel Hite made their reappearance, Miss Hite having recovered from the injury she sustained a few days ago at Hammerstein's. Her bubbling humor is irresistible and she scored all kinds of a hit. Frank Bush had a fine fund of old and new tales that he told with great skill. Herr Grals' baboons and monkeys showed almost human intelligence. The Willis Family played delightfully on various instruments. Al. Carleton, who makes fun of his own attenuated lines, was funny, and Mooney and Holbein scored. The Faust Family did a number of startling acrobatic feats and were well received.

**KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.**—This house has been doing remarkably well since the season opened. The renovations and improvements made in the building have transformed it into one of the handsomest theatres in the city, and it is conducted on exactly the same plane as the other houses on the circuit. The programme last week was headed by William Simms, who kept the house in spasms with his absurd skit, *Flinders' Furnished Flat*, assisted by Edith Conrad and Edmund Gorman. May Belfort proved a very popular feature and scored with "The Rake's Progress" and other spoken songs, done in her finished manner. Thomas J. Keough, supported by Ruth Francis, made a hit in the protean comedy *The Way He Won Her*, written by Henry Rightor. Dave Lewis had a monologue that was exactly suited to the patrons, and his hit was emphatic. The *Globe of Death*, introducing Dr. C. B. Clarke and Bertha Clarke, is a highly sensational turn that wrought the audience up to a high pitch of excitement. O'Brien and Buckley deserved a better place than number one on the bill, as they are very amusing. The Village Choir sang sweetly and harmoniously and won well-deserved accolades. Jack Wilson and company and the Flood Brothers also did their share in giving the patrons a merry time.

**HAMMERSTEIN'S VICTORIA.**—Fred Karno's Speechless Comedians, who are funnier than many who do speak, made their Hammerstein debut, and judging by the laughs they raised were exactly suited to the tastes of the regular patrons. They were seen in *A Night in the Slums of London*, in which they acted at their best. Edna Aug, who is making another "Paté farewell" to vaudeville, had some good songs and impersonations and her magnetism and good-nature again won for her unlimited applause and approval. Ward and Curran, as spry and energetic as others who have not been before the public nearly as long, have kept the house in roars with *The Terrible Judge*, which they have worked up into a roaring farce. Edwin Stevens, assisted by Miss Marshall, repeated his success in *A Night Out*. The Three Rebers, on the exceptionally finished artists; Swan and Bamhard, who combine agility with good comedy; the Sunny South, an aggregation of smart colored

folks; the Piccolo Midgits, clever impersonators, and Novins and Arnold, smart dancers, completed a fine bill.

**KEITH AND PROCTOR'S HAZARD OPERA HOUSE.**—George Evans topped the bill and kept up a running fire of funny talk that gave his house a little chance to rest from laughing. He had a lot of timely comments on the election that convulsed winners and losers alike. Will M. Cressy and Blanche Dayne were seen for the first time in New York this season, and it is needless to say their comedy sketch was thoroughly enjoyed by Cressy's work, both as author and actor, is of the finest quality, and his admirers are increasing by the thousand with every succeeding season. Miss Dayne looked uncommonly well and acted with her accustomed vivacity and charm. Harry Gillett's imitations were enthusiastically received. In addition to these three strong cards the management presented the clever Swedish Sisters, whose Chinese character song was especially good; Matthews and Ashby, comedians; Sisters O'Brien, who artists; Spaworth's bears, the Olivette Tronchadour, the Burkes, Gorman and West, Gertrude Gehart, Diamond and Smith, and Ben Boyer.

**ALHAMBRA.**—Robert Hillard in *As a Man Snow* proved a splendid drawing card, and the house was thronged all week. Mr. Hillard gave a brilliant, stirring performance and was frequently applauded. He was assisted by Marie Ryder, Harry Sumner, and Robert V. Percey. Laughter loud and hearty followed every speech made by Bert Leslie in his skit, *Hogarty's Visit*, and the efforts of Mae Sailer and Burrell Barberetta, who are Mr. Leslie's chief helpers, were warmly applauded. The Nichols Sisters sustained their reputations as blackface artists of the first class. The Majors, with their English drawing-room entertainment, and Billy S. Clifford won their share of approval. The Fourteen Black Humors beat their team drums and played their instruments very vigorously. Woodward's can lions, the Sleeds in their pantomime, and Irene Lee and her Kandy Kids were also in the bill.

**KEITH AND PROCTOR'S FIFTH AVENUE.**—Arnold Daly played the second and last week of his engagement, continuing to present G. Bernard Shaw's play, *How He Lied to Her Husband*. The Six Musical Cuttys were seen to great advantage in their delightful musical specialty. The Elbow Sisters were in excellent humor and scored their usual success. Thomas O'Brien-Havel and Edie Lawrence, in *Ticks and Clicks*, enjoyed uncommon success, and laughter was frequent during their act. The costumes worn by Violette, of Kelly and Violette, excited the admiration of the women, who were also loud in their praise of Mr. Kelly's voice. Others in the bill were Count de Butz and Brother, Tom Moore, Will Rogers, the harlot-thrasher, Horace Wright, who sings character songs cleverly; the Gagnoux, Murphy and Franz, Kitty Stevens, and Mr. and Mrs. W. W. O'Brien.

**HIPPONDROME.**—Large audiences continued to come, and the many fine scenes in *A Society Circus*, together with the diverting circus acts won any amount of approval. Preparations for the new production are going steadily forward.

## The Burlesque Houses.

**Dewey.**—The Twentieth Century Maids drew audiences that tested the capacity at almost every performance. The opening burlesque, with a cast headed by Toma Hanton, proved very amusing. The olio consisted of such strong acts as Jack Watson, Ritter and Foster, Toma Hanton, Cornelia and Eddie, and Milton and Diamond. The closing travesty is called *The Ups and Downs of the Beef Trust*, in which the entire company is most effective. This week, Imperial Burlesquers.

**GOTHAM.**—Miner's Merry Burlesquers entertained good sized crowds the entire week, especially on Tuesday. The Principal entertainers were All, Hunter and All, Ott and Nelson, W. S. Harvey and company, Ford and Dot West, and Simmons and Ward. This week, Empire Show.

**CIRCLE.**—This house has already established a big clientele and business has been extremely large during the three weeks that the theatre has been open. Last week the Colonial Ballet company was well received, and the efforts of Marie Richmond, Rose Carey, Charles Robinson, De Long Sisters, Frank Milton, and Charles Falke won applause. This week, The Thoroughbreds.

**LONDON.**—The New London Gaiety Girls filled the old London "regulars" with unalloyed delight. This week, Avenue Girls.

**MURRAY HILL.**—Rice and Barton's Big Gaiety company, headed by the big, good-natured comedian Charles Barton, scored heavily. This week, City Sports.

**MINER'S BOWERY.**—The Washington Society Girls, with Carmencita, Lassard Brothers and others, entertained large audiences. This week, Rialto Rounders.

**MINER'S EIGHTH AVENUE.**—The Rialto Rounders were made welcome, and Sam S. Howe was especially popular. This week, W. B. Watson's Burlesquers.

**HARLEM MUSIC HALL.**—The Rents-Bantley Burlesquers sustained their reputation, and a good bill was provided by Allen and Dalton, Marshall and King and others. This week, Bovey Burlesquers.

## THE NEW HIPPODROME PRODUCTION.

Neptune's Daughter has been selected by Shubert and Anderson as the title for the musical spectacle and extravaganza, which will follow *A Society Circus* at the Hippodrome Thanksgiving week. Neptune's Daughter will be only one-half the entertainment, however. A dramatic spectacle, called *Pioneer Days*, will be produced in conjunction with the musical extravaganza. Shubert and Anderson declare that these two productions will be the most colossal offerings ever seen at the Hippodrome, and will surpass in splendor even *A Society Circus*. The two productions will together employ 600 people, more than have ever been used at the Hippodrome in any previous production. Neptune's Daughter is the joint work of Edward F. Temple, stage director at the Hippodrome, and Manuel Klein. The production is in three scenes, and is said to contain many novelties which have never been presented on any stage in the world. A number of the chorus girls appear as mermaids, and it is said water effects of a unique nature will be introduced. The cast will include Rose La Harpe, Louise Gribbon, Edwin A. Clarke, J. Parker Combs, Marcelline, and others. The elaborate costuming has been prepared under the direction of Alfredo Edel, of Paris and Milan, and the scenery is by Arthur Voegtlin. Preceding the musical spectacle will come *Pioneer Days*, in which the services of sixty Indians, fifty cowboys, a squadron of United States cavalry, and two hundred horses are utilized. It was written by Carroll Fleming, and in several scenes of a thrilling nature the early struggles of life on the Western border are portrayed. An entirely new set of novel circus features will be introduced in the arena between the two spectacles.

## \$5,000,000 CIRCUS MERGER.

A story comes from New Orleans to the effect that Frank Tate was in that city last week on important business concerning a great circus merger, which will include all of the big organizations showing under canvas in the United States and Europe. The scheme is said to have the backing of a big European syndicate, the members of which mean business. Carl Hagenbeck is mentioned as the principal mover in the consolidation plan. The proposed capital is to be \$5,000,000, and the promoters propose to guarantee a net profit of 10 per cent. to stockholders on the American end of the scheme. Mr. Tate and Mr. Hagenbeck are said to have made some progress in the matter, but refuse to disclose their plans in detail. Mr. Tate has large theatrical interests, including a part ownership in the Hagenbeck Circus, which he brought from Europe for the St. Louis World's Fair.

## MINDELL KINGSTON.



Photo by Harcourt, Boston, Mass.

Above is a picture of Mindell Kingston, who, in conjunction with John W. World, presents a very diverting comedy sketch in vaudeville. The picture shows Miss Kingston as she appears wearing a unique costume made from ostrich feathers collected by her during her trip around the world. In South Africa and Australia Miss Kingston visited many ostrich farms and secured some splendid specimens that have been cleverly sewn together on a background of heavy silk, making a striking and original effect. Miss Kingston has a cloak from Japan, a hat from Madagascar, a jacket from China, and a dancing dress from Paris, besides hundreds of other articles of apparel from all sections of the globe. The feather dress was worn by her last week at Keith and Proctor's Twenty-third Street Theatre, and created no end of talk among the women patrons of the house.

## NEW MODE OF TRANSPORTATION.

Tody Hamilton, the veteran press agent of Barnum and Bailey's Circus, made an extraordinary announcement on Friday last that will be read with interest by every person connected with the circus business. The problem of railroad transportation is one that has vexed managers ever since the big organizations became too unwieldy to travel from town to town by horse-drawn carriages. The railroads, not caring to handle circus trains, on account of the necessity for meeting schedules, and the danger of wrecks and consequent damage suits, made their rates almost prohibitive, and in many cases refused to haul circuses at any price. Mr. Bailey had given the matter much thought before his death, and Mr. Hamilton says his plans will be carried out next season, when the big circus will be carried in immense automobiles. During the past season several machines were used experimentally in transporting portions of the outfit, and the result was so satisfactory that they will be used exclusively hereafter. The new plan has many advantages, as it will do away with the necessity of choosing a lot near the railroad, and the automobiles can be run to any desired point, discharging their loads just where they are wanted. The Barnum and Bailey outfit has required in the past the use of 125 wagons, and the average run is sixty miles. Occasionally a jump of 100 miles is taken, but this usually happens only on Sunday. The average daily expense for railroad transportation is \$1,000. Coincident with Mr. Hamilton's announcement comes information to the effect that the agreement between the big circuses not to trespass upon one another's territory, arranged through the efforts of Mr. Bailey, will not be in effect next year, and that the old-time hostilities will be renewed.

## THURSTON STILL TOURING.

Howard Thurston, who has been in the Far East for many months, writes *The Mirror* as follows: "We have just played Saigon, a small city in Cochinchina, between Hongkong and Singapore. It is called the Paris of the East, and is really a miniature Paris, with its boulevards, cafes, music, and beautiful women. Everything is French, and there is not even an American Consul. There are only 3,000 French inhabitants in Saigon, the rest of the population being Chinese and natives called Annamites. The Opera House is the handsomest theatre in the East, costing four million francs to build. It is owned and controlled by the Government, an opera company being sent out from Paris every year at a cost of 300,000 francs for a six months' engagement. Very few foreign companies visit Saigon. As a special inducement we were given the use of the theatre and all advertisements in the two daily papers free of charge. Our business for five nights was exceptional. The performance begins at 10 o'clock, as dinner is not served until 8.30. Speaking of performances at unusual hours, we never start before 9 o'clock in the East. Last week in Batavia, Java, we gave a children's matinee at 7 in the morning to the effect that the agreement between the big circuses not to trespass upon one another's territory, arranged through the efforts of Mr. Bailey, will not be in effect next year, and that the old-time hostilities will be renewed.

## A GOOD BEGINNING.

The vaudeville sketch bureau connected with the office of Bellows and Gregory has made rapid strides during the short time it has been running under the direction of Louis Hallett. A number of acts are already under way, including the following: Edith Hinkle in a dramatic playlet by Francis Powers; Virginia Drew Trecoff, also Harry Earle Godfrey, in sketches by Mr. Powers; Raab and Elton, Knute Erickson, in Swedish American skits; Nat Frank, in a protean act; Alice Truedell, in a sketch for four people by Charles Turner, and W. C. Haacker in a musical sketch by Delevan Howland. Robert Drouet may also take the vaudeville plunge under Mr. Hallett's direction.

## A PRODUCTION POSTPONED.

Manola-Mada Hurst, who is visiting America with her husband, Everhart, the hoop-roller, has postponed the production of her new specialty until she returns to Europe in the Spring, as it is of such a nature that the expense incidental to its presentation here would prevent any possibility of profit, at even a very large salary. The material and assistants would have to be imported, and Miss Hurst feels that it would not be worth while just now. It is likely, however, that Miss Hurst will bring the act back with her when she returns to the United States.







## MELVILLE'S NOTES FROM AUSTRALIA

SYDNEY, N. S. W., Sept. 28.  
The good ship *Oreos*, of the Orient Royal Mail Line, arrived in Melbourne on Aug. 24, one day late on account of some heavy weather we encountered shortly after leaving Colombo, India, where the Indian monsoons (high winds) are frequently encountered. On reaching Melbourne we received instructions that our opening had been transferred from Melbourne to Sydney, therefore, as the steamer was a day late, we were ordered to disembark at Melbourne instead of going on the boat to Sydney, as it would not arrive there until Saturday morning and we had to open that day with a matinee. We therefore were put on the express train that leaves every day at 3 o'clock p. m., and arrived at Sydney the next day at 10 a. m., and gave our first performance to an Australian audience.

The theatre was jammed to the doors, hundreds standing along the sides of the walls inside, and many hundreds turned away. The same thing occurred at night, and business has been at a high mark ever since. When people as a rule do not turn out for theatregoing in this country, Motogiri has been and is now, on her fifth week in Sydney, the biggest draw Mr. Richards has had at his theatre for a long time. It is now decided that Motogiri will remain in Sydney two months at the Tivoli Theatre and then go direct to Melbourne for a long run and in time to meet the enormous crowds that flock into that city to see the great event of the season, the "Melbourne Cup," which is the important race meeting of the year. It is said that at this meeting on Cup day, the dresses and finery of the women rival those of Paris and London.

The only drawback here for us is that the Tivoli Theatre being built very closely, the gallery people are so fixed that unless an act plays very well up stage the gallery gods will fire a fusillade of remarks all during the act that will entirely destroy all chance of success. They will not tolerate even a singer standing too near the footlights. Shouts of "Back! Back!" will come from all sides, and to the new arrival it is most annoying. Little Tich, the London comedian, was singing here once, and, as is his custom, wandered down to the footlights on his first opening, and on being assailed with the usual remarks grew sulky, and thinking that they meant he was to go back to London, and taking it for a slight on his work, answered them back, which resulted in his getting a very noisy reception. This gallery crowd is of the English third-class type that absolutely runs the theatre, and cannot be answered back. The artist is in bodily fear of them. I am informed that on one occasion part of the intention of a scene was thrown on the stage at a young woman during her song at a matinee given when the butchers of Sydney got a public holiday (and that is every Wednesday). As one of the important situations in the act of "Motogiri" is done at the extreme edge of the footlights we came in for an enormous amount of gallery whistles for at least four performances, and since then have had to do all of our work right up stage to suit the gentlemen above. The plan of inviting members of the audience upon the stage had to be omitted, as gentlemen would not attempt to accept an invitation to come up for fear of the remarks that are hurled at them. After many had been elected by the official "chucker out," "Stumpy" by name, we decided to omit that part in our act. Such remarks shouted from the gallery as "Don't be afraid, it won't bite you," "Stick your finger in the eye, why don't you?" "Keep away; mind it don't breathe on you, it has been eating cholera," "Stick your finger in the face," "Bring it on 'ere, and we'll examine it for you," "Put up a ladder, and we will climb down," and a host of others, until we discovered what kind of people we had to deal with. Now that we have excluded all invitations to the audience, we have once more returned to the serenity that we have been accustomed to during the many years we have been on the Continent, where such conduct as I have described would not be tolerated.

On the bill are Seymour and Dunree, well known in America. In a sketch in which Seymour is introduced as a comical Chinaman and Miss Dunree is seen in dancing and singing. It is quite an amusing act. Vaseo, the mad musician, has completed his sixteen weeks with Richards; also Alexander and Bertie, aerial artists. Both acts booked in conjunction will make good on any bill. After finishing here last week they sailed on the steamer *Somona* for San Francisco, where they commence their American engagements at the Chutes and continue on the Orpheum Circuit. The two Caballeros, French acrobats and contortionists, are making a fine impression on the Australians, and just landed from London and singing well are two London character singers, Alf Chester and Harry Redford, who are now established favorites. Tate's Motogiri company arrived a few days ago, and opened at Melbourne with success. This is a funny sketch and ought to suit Australia well, as the people are easy to play to with comedy of the English type. A good English provincial sketch can stay here easily two months, and at Melbourne the same length of time.

FREDERICK MELVILLE.

## "DIAVOLO" KILLED.

Robert R. Vandervoort, well known professionally as "Diavolo," who invented the looping on a bicycle, was killed in a railroad accident at Rome, N. Y., Nov. 4. For the past year Vandervoort has been in the employ of the New York Central Railroad as a fireman, and it was while on duty in that capacity that he met his death. Vandervoort made his first public appearance in 1900, at Madison Square Garden, New York, when he did his marvellous act on the bicycle. He then toured the United States and Europe and created quite a sensation with his daring performance. He then became involved in lawsuits in regard to contracts, and with imitators of his act he retired from the circus ring. He has since resided in Albany, N. Y. He was married in Cornwall, Texas, and was a member of the Elks Lodge No. 1, New York City, and the Eagles. His funeral took place in Albany Nov. 6. Mrs. Vandervoort, who was greatly shocked by her husband's death, died on Wednesday, Nov. 7, the day after her husband's burial.

## A RUMOR DENIED.

The Shuberts and Max Anderson have been annoyed by rumors to the effect that they had worried of their Hippodrome venture and that they intended to retire from the management of the big playhouse in the near future. They declare in the most emphatic terms that they are quite satisfied and that they intend to manage the house for the full ten years that their lease has to run. The gossips also asserted that Thompson and Dundy would return as managers, but Mr. Thompson has issued a flat denial of the rumor.

## GRACE MALLORY DEAD.

Grace Halliday-Mallory, wife of Frank Mallory, of the colored vaudeville team known as Mallory Brothers, Brooks and Halliday, died at Jacksonville, Ill., on Oct. 30. Mrs. Mallory was born in Detroit thirty-two years ago, and was married in Newark, N. J., in 1908. Prior to the time she entered vaudeville she was a member of Williams and Walker's and other high-class colored organizations. The funeral services were held at the Church of Our Saviour, Jacksonville, the Rev. Father Crowe officiating and the interment took place in Jacksonville Cemetery.

## ANOTHER MUSICAL CUTTY.

The Six Musical Cutties are all wearing unusually happy smiles these days, on account of the advent of a bouncing nine-pound babe boy into the home of William Cutty. The interesting event happened on Monday Nov. 5, at about the time the father was due for rehearsal with his brothers and sisters. Mrs. Cutty was formerly Bertha Allison, and she and her young charge are getting on very nicely.

## WHISTLING IN A CHURCH.

Rev. Dr. Frank M. Goodchild, pastor of the Central Baptist Church on Forty-second Street, between Seventh and Eighth Avenues, on Sunday evening last introduced a little refined vaudeville during the services, and the result was a largely increased attendance. The church publishes a little paper called *The Gist*, and its last number contained the following announcement: "It has been decided to add to the musical programme on Sunday evenings some bright musical attraction that may serve to enliven the exercises for our regular attendants and also to draw into our service those who might not come otherwise." The innovation was started with the engagement of Ethel M. Palmer, the whistler, who was the special ad attraction. Little groups of Miss Palmer were seen in the vestibule of the church, and no pains were spared to make it known that the services were to be more than usually attractive. The church is on a block containing no less than seven theatres, at several of which Sunday concerts are given, and the pastor acknowledged that something unusual had to be done to draw some of the passersby into the church who might otherwise go to the play. He added that he intends to do as dignified way as possible to compete with the attractions with which his church is surrounded. The "special feature" for next Sunday night will be Charles Wold, who will play sacred and classical selections on musical glasses.

## SYDNEY HYMAN TO SAIL.

Sydney Hyman, who has been in this country the past two months booking acts for his South African halls and some of the best London vaudeville houses, will return to England on the *New York*, sailing Nov. 17. Mr. Hyman has secured about twenty headliners on this visit, and will return to this country early next year in search of more novelties. He has arranged with Robert D. Girard to act as his representative in this country, and artists wishing to go over to the other side will do well to call upon him for any information they may require. Mr. Hyman not only represents the theatres in South Africa, but he also does business with every theatre of note in England, and through Mr. Girard there will be a constant interchange of vaudeville acts with this country, England and South Africa.

## THE BURLESQUE SITUATION.

It is more than likely that by the beginning of next season the present warfare between the Eastern and Western "wheels" in burlesque will come to an end. The fight has been a very expensive one for both sides, and it is said that the people most interested are very anxious that some agreement be entered into by which the houses may be stopped and the business placed upon a solid basis. There are several cities in which there are two or more burlesque houses, in which one would be sufficient to supply the demand. Several plans are now under consideration, and professional peace-makers will go to work quietly, arranging details that will satisfy everybody concerned.

## GOLDIE MOHR TO RETURN.

Goldie Mohr, who used to be more or less prominent in the old Weber and Fields company, and who retired from the stage upon her marriage to Allan Wood, the steel magnate, is contemplating a return to the stage by the vaudeville route. Miss Mohr is a widow, her husband having died some time ago, leaving her a large fortune, but her love for the footlights has overcome the temptation to lead a life of ease, and she will make her reappearance in a new specialty at the Alhambra Theatre, Baltimore, with engagements in New York to follow. She will be billed at Mrs. Goldie Mohr-Wood.

## CIRCUSES CLOSING SEASON.

The circus season that began early in the Spring is now closing, most of the companies finishing their tours in the South before packing their traps and repairing to their winter quarters. The closing dates of the principal organizations are as follows: Barnum and Bailey's, Richmond, Va., Nov. 17; John Robinson's Ten Big Shows, Southern Pines, N. C., Nov. 10; Ringling Brothers, Jacksonville, Ark., Nov. 19; Wallace Showa, Greenville, Tenn., Nov. 5; Pawnee Bill's Wild West, Nashville, Tenn., Nov. 22; Cole Brothers', Dec. 1; Mackay's European Circus, Harrisburg, Va., Nov. 30.

## VAUDEVILLE JOTTINGS.

Low Dockstader and his minstrels will be seen at the New York Theatre for three weeks, commencing Dec. 16. Dockstader's new monologue, *The Editor*, is said to be very amusing. Nell O'Brien, Eddie Leonard, John Kline, Reese V. Prosser and others are with the organization.

Master Gabriel and George All, the original Buster and his dog, are at the Fifth Avenue Theatre this week, and boys and girls will have a chance to interview them at receptions for little folk on the stage on Wednesday and Saturday afternoons.

An answer was filed last week in the United States Circuit Court by the Hippodrome Amusement Co., the Shubert-Anderson Co., the Shubert Theatrical Co., Lee Shubert, Jacob H. Shubert, Max C. Anderson, and Tom Davies to the complaint of Anne E. W. Frazier, who alleges that she is the owner of patents which give her control of the principle used in the specialty known as *Motoring in Mid Air*. The defendants deny that Miss Frazier is the owner of the patents, and in their answer mention the existence of over a score of patents in the United States and Europe covering the matter claimed by the plaintiff.

Daniel Kelly and Thomas Christy, stage hands employed at the Hippodrome, had an experience one night last week that they will never forget. They had just finished setting the cage for Herman Weedon's lions, and before they had time to get out of the cage the lions were let in. Mr. Weedon kept the beasts at bay until the frightened men made good their escape.

Schmidt and Grovland have been booked over the Keith and Proctor circuit until June, 1907. They are at the Fifth Avenue this week.

The American Newsboys' Quartette have resigned from the Phantom Detective Co. and are going West to appear in vaudeville over the same route played by them last season.

Charles E. White has taken the management of the Garden Theatre, Buffalo, N. Y., and has been succeeded as business manager of the Smart Set by Will D. Norton, of McAdams' Hotel, Cincinnati, in conjunction with H. J. Hale, of New York, who has purchased a large plot of ground in Cleveland upon which, it is said, a vaudeville theatre will be built.

Nat Goodwin is said to have received an offer of \$2,500 a week to appear in the Keith-Proctor houses in the serious one-act play, *A Blaze of Glory*, written by Paul Armstrong.

Joseph Hart and Louis Werba have purchased from Ned Wynburn the spectacular act *Kitty-Town*. It is now being revised by Mr. Hart and will be reproduced in the near future.

Matthew White, Jr., dramatic editor of "Munsey's Magazine" and editor of the "Argosy," is the author of a sketch called *Stop, Look and Listen*, which is being presented this week by May Tully at Keith and Proctor's Twenty-third Street Theatre. The piece has been staged by Channing Pollock.

The new Hudson Theatre in Hoboken will be a home for burlesque, the bookings for which will be made by the Columbia Amusement Co. The house will be under the management of Nathan Stern and Max H. Meyers, and will be opened about Feb. 1. The house will represent an outlay of over \$100,000 and will seat 1,400.

James D. Barton, receiver for Williams and Walker, filed a report last week in the United States Court which shows that the receipts for the six weeks ending Oct. 27 were \$24,953. After deducting all ordinary and extraordinary expenses there was a net profit of \$3,212.

Marie Lloyd, the popular serio-comic, and Abe Hurley, who also has a big music-hall following, were married in London on Oct. 27.

Julius Steger was recently the guest of honor at a dinner given by Martin Beck in Chicago. A number of prominent managers were also invited. Mr. Beck is said to be negotiating for the rights for the six weeks ending Oct. 27 were \$24,953. After deducting all ordinary and extraordinary expenses there was a net profit of \$3,212.

Louise Allen-Culler returns to vaudeville this week, opening at Lancaster, Pa.

Dan Sherman and Mabel De Forrest revived *A Jay Circus* last week at Hyde and Bohman's with great success.

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## AMONG THE MUSIC PUBLISHERS.

Jerome H. Remick and Company have professional copies ready for a new comic song by Jerome and Schwartz, entitled "The Dear Old Farm," and expect great results from it.

Thomas Pink, of Helena, Mont., announces professional copies of his latest song, but he neglects to give the title or character of the composition.

"Won't You Be My Sweetheart, True?" is a new song advertised by H. M. Wolfe, music publisher, of Harrisburg, Pa. It is described as "the prettiest song of the season."

Mr. E. C. Mitchell, of Wheaton, Ill., has just published a new number, of which he is the author, entitled "Why Not Propose?" "The City Is No Place for You," by Levi Wilbur Pollard, published by Joseph Plummer, Milwaukee, Wis., is among the new songs of the present season that are attracting attention.

The new Jerome and Schwartz song, "Ain't You Got Nothing to Say?" published by Francis, Day and Hunter, is being pushed by this enterprising firm as one of their most promising hits. Cooper, Kettle and Falcy have lately published a new novelty song, "A Friend of Mine Told a Friend of Mine," by the authors of "Symphony."

Arthur Gillespie's novelty song, "Broncho Buster Jim," published by Stern and Company, is meeting with a flattering reception, George Sidney writing that he is delighted with it.

England sends us another song hit, entitled "An Revolt, My Little Hyacinth," which is be-

lieved. They were assisted by Billy Andrus, Albert Zettrilli, T. Sullivan, and Len Hawkins. The act is shown in two scenes, for which special scenery is used.

Johnnie Carroll, who is still quite active, had a successful benefit at Mrs. Spooner's Bijou Theatre, Brooklyn.

Reports from London are to the effect that the Zancas have created a sensation at the Alhambra in their exhibition of mental telepathy.

Frank Keeney, of Brooklyn, has taken a house in New Britain, Conn., and will open it Nov. 19, with Josephine Cohan as the chief attraction. The theatre will be called the New Majestic.

The firm of Gran, Lykens, Bernstein and Ely did not last very long. Mr. Lykens withdrew last week. Virginia Almsworth sailed on Election Day for South Africa to fill engagements at Johannesburg and Cape Town.

Wheeler Earl, brother of Virginia Earl, has formed a partnership with Vera Curtis and they are playing the Cohan sketch, *To Boston on Business*.

Max Hart is now looking agent for the Lasky-Rode attractions, owing to the departure of Joseph Lasky for London, where he will open a branch office.

Willard Shims and co. will open in April at the London Palace in Plinder's Furnished Flat.

Even Orange, N. J., will have regular vaudeville hereafter, Currier and Danah having made arrangements to that effect with William Morris.

Chevalier De Loria has signed contracts for long engagement in South Africa and London.

## VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Acker and Collins—Keith's, Columbus, O., 12-17.  
Adair and Lester—Maryland, Baltimore, 12-17.  
Adair and Dahn—Empire, Denver, 12-17.  
Adams and Taylor—Orpheum, Hoboken, N. J., 12-17.  
Adams, Mabelle—Shen's, Toronto, 12-17.  
Adams, The—Temple, Detroit, 12-17.  
Adie-Gotham, Bally, 12-17.  
Alarcons, The—Family, Scranton, Pa., 12-17.  
Albano and La Brant—Industrial, Moline, Ill., 12-17.  
Alison, The—Star, Monaca, Pa., 12-17.  
Alexis and Schall—Keith's, Boston, 12-17. Keith's, Prov., 10-24.  
Alfarabi, Rudi—Orpheum, Bally, 12-17.  
All George—K. and P. 24th Ave., 12-17. Chase's, Wash., D. C., 10-24.  
Allarty, Mlle.—Hippodrome, N. Y.—Indefinite.  
Allen, Nita—Grand, Indianapolis, 11-17.  
Alline and Monkey—Keith's, Phila., 12-17.  
Allison, Mr. and Mrs.—Grand, Pittsburgh, 12-17.  
Althoff, The—Hippodrome, N. Y.—Indefinite.  
American Newsboys Quartette—Parlor, York, Pa., 10-17.  
Ames and Feathers—People's, Cedar Rapids, Ia., 12-17.  
A Night in an English Music Hall—Keith's, Lawrence, Mass., 12-17.  
A Night in English Vaudeville—Keith's, Prov., 8-10.  
A Night in the Shims of London—Hammerstein's, N. Y., 5-17.  
Antrim and Peters—Maj., Houston, Tex., 11-17. Maj., San Antonio, Tex., 10-24.  
Apollo Quartette—Maj., San Antonio, Tex., 12-17. Maj., Ft. Worth, Tex., 10-24.  
Arlington Four—Keith's, Manchester, N. H., 10-17.  
Artola Brothers—Poll's, Worcester, Mass., 12-17.  
Ashbrite Jans—Raymond, Jersey City, 12-17.  
Ashley, Lillian—Harmonet, Chicago, 12-17.  
Austin, Claude—Lyric, Lincoln, Neb., 11-17.  
Austin, Tonia—Columbian, Lawrence, Mass., 12-17. Keith's, Prov., 10-24.  
Avery and Hart—Orpheum, Boston, 12-17.  
Aymer, Ned—Columbian, St. Louis, 12-17. Olympic, Chicago, 10-24.  
Bailey and Austin—K. and P. 24th St., 12-17. K. and P. Union Sq., 10-24.

Bally, The—Hammerstein's, N. Y., 12-17.  
Baker Troupe—Poll's, Bridgeport, Conn., 12-17.  
Barber-Richie Trio—Columbian, N. Y., 12-17.  
Barnes, Stuart—Olympic, Phila., 11-17.  
Barnes, Paul—Haymarket, Chicago, 12-17.  
Barnes and Lancaster—K. and P. 24th St., 12-17.  
Barnes, Mr. and Mrs. James—Kenner, Bally, 12-17.  
Barnes Quartette—Maj., Chicago, 12-17.  
Barthold's Birds—Coca's, Rochester, N. Y., 12-17.  
Baxter, Ed—Parlor's, N. Y., 12-17.  
Beebe, Mrs. K. and P. Union Sq., 12-17. Keith's, Phila., 10-24.  
Beebe's Cats—Shen's, Toronto, 12-17.  
Bedell, Donat—Orpheum, Denver, 12-17. Orpheum, Salt Lake City, 10-24.  
Bedouk, Annie—Maj., Little Rock, Ark., 12-17. Maj., Dallas, Tex., 10-24.  
Bedouk, The—Bijou, Kewanee, Ill., 12-17. Grand, Joliet, Ill., 10-24.  
Belmont, May—Proctor's, Newark, N. J., 12-17.  
Belmont, Arthur—Bijou, Binghamton, N. Y., 12-17.  
Belleville Brothers—Hopkins', Memphis, 11-17.  
Belmont Brothers—Coca's, Rochester, N. Y., 12-17.  
Belmont Troupe—Olympic, Phila., 11-17.  
Belmont, Mrs. J. and P. 24th St., 12-17.  
Bender and Bello—Keith's, Boston, 12-17.  
BERNARD, VALENTINE—H. and B. Bally, 12-17. Maryland, Baltimore, 10-24.  
Berry and Berry—Crystal, Milwaukee, 12-17. Maj., Chicago, 10-24.  
Berry's Circus—Shen's, Buffalo, 12-17.  
Blinn, Roman, Brer—Maj., Houston, Tex., 11-17.  
Bliss, John—Parlor's, N. Y., 12-17.  
Black Humsong—Orpheum, Boston, 12-17. Mohawk, Rochester, N. Y., 10-24.  
Black and Jones—Olympic, Chicago, 12-17.  
Black and McGinn—Raymond, Jersey City, 12-17.  
Blackburn and Brer—Coca's, Rochester, N. Y., 12-17.  
Blondel, Edward—Columbian, N. Y., 12-17.  
Bole, May—Olympic, Chicago, 12-17.  
Boller Brothers—Keith's, Prov., 10-24.  
Booth, Hope—Alhambra, Bally, 12-17.  
Boural and Navarro—Maryland, Baltimore, 12-17.  
Boulevard, Cal. Gaiety—Grand, Pittsburgh, 12-17.  
Bowen, Walters and Crocker—Doric, Yonkers, N. Y., 12-17.  
Bowen, Charles—Family, Scranton, Pa., 12-17.  
Bow, Ned R.—Tivoli, Cape Town, S. A., 5-17. Dec., 10-17.  
Boylan, Arthur and Mildred—Orpheum, Utica, N. Y., 12-17. Astor, Binghamton, N. Y., 10-24.  
Brazier's Dogs—Columbian, Phila., 11-17.  
Brenard, Mlle.—Crystal, Detroit, 12-17.  
Brenard and Laramie—Gaiety, Springfield, Ill., 12-17.  
Brenard, Tom—Mohawk, Schenectady, N. Y., 12-17.  
Breen, Harry J.—Kenner's, Bally, 12-17.  
Breen's Midway—K. and P. 24th St., 12-17.  
Bright Brothers—Palace, Northampton, Eng., 12-17.  
Brimstone, Rowan, Eng., 10-24. Hippodrome, Portsmouth, Eng., 20-Dec. 17.  
Brooks, Jennie—Maj., Houston, Tex., 11-17.  
Brooks and Vedder—Shen's, Portland, Me., 12-17.  
Brown, Harris and Brown—Chase's, Wash., D. C., 12-17.  
Brown, Arthur—Orpheum, Springfield, O., 12-17.  
BROWN, CHURCH, AND WARE, BUNNELL—Columbia, Phila., 11-17. Valentine, Toledo, 10-24.  
Bryant and Bally—Family, Pittsburgh, Pa., 12-17.  
Buckeye Four—Union, Eau Claire, Wis., 12-17.  
Budd and Wayne—Crystal, Detroit, 12-17.  
Buck, Dan—Shen's, Toronto, 12-17.  
Buck and Deane—Tivoli, Detroit, 12-17.  
Burke and Broderick—Maj., Chicago, 12-17.  
Burton and Brooks—Orpheum, Los Angeles, 4-17.  
Bush, Frank—K. and P. 24th St., 12-17.  
Byrne and Blane—Bijou, La Crosse, Wis., 11-17.  
Byron and Langdon—Empire, Hoboken, N. J., 12-17. Keith's, Boston, 10-24.  
Camera and Flanagan—Coca's, Rochester, N. Y., 12-17.  
Cameron, Grace—Alhambra, Bally, 12-17.  
Camille Trio—Grand, Indianapolis, 11-17.  
Campbell and Brady—Bijou, Lafayette, Ind., 12-17.  
Carroll's Sisters—Antillon, Lynn, Mass., 12-17.  
Carlson and Verre—People's, Cedar Rapids, Ia., 12-17.  
Carlin and Otto—Grand, Indianapolis, 12-17. Columbia, Phila., 10-24.  
Carlin, Charles—Orpheum Brothers, Mexico, Mex.—Indefinite.  
Carney and Wagner—Alhambra, Bally, 12-17.



# VAUDEVILLE

## SKETCH BUREAU

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Roberts, Hayes and Roberts-Hindolome, London, Eng., Oct. 22-17, Hippodrome, Biddersdell, Eng., 19-24, Grand, Halifax, 28 Dec. 17.  
 Robinson, Blossom-Garlick, Burlington, Ia., 12-17.  
 Rogers, W. J. and P. H. H. 12-17.  
 Rogers and Mackintosh-Family, Bath, Mont., 11-23.  
 Rogers Brothers-K. and P. 2nd St., 13-17.  
 Roads-Crystal, Milwaukee, 11-17.  
 Rooney and Best-Orph., Bklyn., 12-17.  
 Roush, The, Ma. Madison, Wis., 13-17, Main 90.  
 Peoria, Ill., 18-24.  
 Ronalds-Trio-Bijon, Alpena, Mich., 12-17.  
 Rooney, Katie-Shea's, Buffalo, 12-17.  
 Rose, Emily-Henry-Lyric, Lincoln, Neb., 12-17.  
 Rose, Julian-Cook's, Rochester, N. Y., 12-17.  
 Royal Five-Moore's, Portland, Me., 12-17.  
 Russell and Davis-Family, Lancaster, Pa., Pastor's N. Y., 19-24.  
 Russell, Leah-Lyric, Cleveland, 12-17.  
**RYAN, THOMAS J., AND MARY RICHFIELD**-Orph., Bklyn., 12-17.  
 Ryan and Kid-Grand, Marion, Ind., 12-17.  
 Ryan, Myrtle-Washington, Buffalo, 12-17.  
**SABER, JOSEPHINE**-Hansa, Hamburg, Ger., 1-30.  
**SABERA**-Hathaway's, New Bedford, Mass., 12-17.  
 Sailor and Barbera-Orph., Bklyn., 12-17.  
 Samson and Zacho-Terre Haute, Ind., 12-17.  
 Sanderson and Bowman-Bijon, Dubuque, Ia., 12-17.  
 Sata, O. K.-Wintergarten, Berlin, Ger., 1-30.  
 Sautman, Japanese Troupe-Albany's, Bklyn., 12-17.  
 Saunders, Chalk "Pastor's N. Y., 12-17.  
 Schlichter, Anson-Crystal, Detroit, 12-17.  
 Scott and Wilson-Keith's, Manchester, N. H., 12-17.  
 Seaton, The, Chicago-Olympic, Chgo., 12-17, Columbia, Cinti., 19-24.  
 Senon, Charles F.-Hopkins', Memphis, 12-17.  
 Seville, Lily-Empire, Paterson, N. J., 12-17.  
 Seymour and Dupree-Dundin, N. Y., 12-17.  
 Seymour and Hill-Keith's, Phila., 12-17.  
 Shannon and Straw-Maj., Chgo., 12-17.  
 Sharpe Brothers-Chase's, Wash., D. C., 12-17.  
 Shaw, Lillian-Haymarket, Chgo., 11-17.  
 Sherrin and Wagoner, P. and P. 5th St., 12-17.  
 Shorman and De Forest-Temple, Detroit, 12-17.  
 Short and Shorty-Grand, Dayton, O., 12-17.  
 Shuman and Shannon-Shea's, Buffalo, 12-17.  
 Sidman, Willard-Grand, Syracuse, N. Y., 12-17.  
 Simon and Gardner-Keith's, Cleveland, 12-17, Grand, Pittsburgh, 19-24.  
 Sinclair, Mabel-Proctor's, Albany, N. Y., 12-17.  
 Singer's Dogs and Monkeys-Elite, Davenport, Ia., 12-17.  
 Sledge, The-Poli's, New Haven, Conn., 12-17.  
**SNYDER AND BUCKLEY**-Hathaway's, Lowell, Mass., 12-17, Sheedy's, Fall River, Mass., 19-24.  
 Sweeney Brothers and Mack-Mollitt, Haver, Ger., 5-19.  
 S. 19-24, Dec. 1-31.  
 St. John, Leo-Family, Chester, Pa., 12-17.  
 St. John and Le Fèvre-Hay, Hamilton, Ont., 12-17.  
 Stanley and Leonard-H. and B. Bklyn., 12-17.  
 St. Onse Brothers-Hathaway's, New Bedford, Mass., 12-17.  
 Steger, Julius-Columbia, Cinti., 12-17.  
 Steiner, Arthur, and Keeler Sisters-Lyric, Danville, Ill., 12-17.  
 Stevens, Kitty-Keith's, Phila., 12-17.  
 Stone, Belle-Family, Scranton, 12-17.  
 Stowers, Edw.-Olympic, Chgo., 12-17.  
 Sully, Law-Maryland, Balt., 12-17.  
 Sunny South, The-Poli's, New Haven, Conn., 12-17.  
 Sutton and Burton-Lyric, Terre Haute, Ind., 12-17.  
 Sweeney and Hill-Keith's, Phila., 12-17.  
 Sylvester, Jonas, Fringe and Morrell-Shea's, Buffalo, 12-17.  
 Tasmannian Troupe-Havana, Cuba-Indefinite.  
 Teal, Harry-Orph., Bklyn., 12-17.  
 Teal, Raymond-Maj., Dallas, Tex., Maj., Houston, Tex., 19-24.  
 Ten Brooks and Lambert-Valentine, Toledo, 12-17.  
 Tenley, Clara-Keith's, Manchester, N. H., 12-17.  
 Terry, The, Grand, 19-24.  
 Terley-Orph., New Orleans, 11-17.  
 Tezakana and Walby-Proctor's, Newark, N. J., 12-17.  
 Thatcher and Ernest-Olympic, Cinti., 11-17.  
 Thompson's Menagerie-Orph., Bklyn., 12-17.  
 Thorne, Mr. and Mrs. Harry-Family, Hasleton, Pa., 12-17, Family, Pottsville, Pa., 19-24.  
 Thum, Mrs. Tom-Lyric, Cleveland, 12-17.  
 Thum, Theresa-Colonial, N. Y., 12-17, Orph., Bklyn., 19-24.  
 Thurston-Calcutta, India, Oct. 22-Dec. 3.  
 Toledo and Price-Fringe, Ger., 1-15.  
 Tomicson, Aracelita-Keith's, Manchester, N. H., 12-17.  
 Troubadours, Three-Bijon, Alpena, Mich., 12-17, Bijon, Bay City, Mich., 18-24.  
 Truesdell, Mr. and Mrs. Howard-Grand, Tacoma, Wash., 12-17, Grand, Portland, Ore., 19-24.  
 Troland, The, The, Indefinite.  
 Trowena, The-Chase's, Wash., 12-17.  
 T'cher, Claude and Fannie-Columbia, St. Louis, 12-17, Haymarket, Chgo., 19-24.  
 Valde, Colonel, The, Wis., 12-17.  
 Van, Billy-Grand, Indianapolis, 12-17.  
 Van, Charles and Fanny-Tout, Trenton, N. J., 12-17.  
 Van Cleve and Pete-Keith's, Prov., 19-24.  
 Van Stanford, Grand, Grand, Indianapolis, 12-17.  
 Van, Victor-J. H.'s, Jersey City, N. J., 12-17, Colonial, N. Y., 19-24.  
 Vassar Girls-Hopkins', Memphis, Tenn., 12-17.  
 Viola, Belle-Bennett's, London, Ont., 12-17.  
 Vokos and Gail, Maj., 12-17.  
 Vernon-Haymarket, Chgo., 12-17, Columbia, St. Louis, 19-24.  
 Victoria's Dogs, Mile-H. and B. Bklyn., 12-17.  
 Village, The, K. and P. 5th Ave., 12-17.  
 Vincent, Helen-Astoric, Grand, 12-17.  
 Waddell, The-Wheat's, Peoria, Ill., 12-17.  
 Washland and Tekis-Olympic, Chgo., 12-17.  
 Wakefield, Wills, Holt-Orph., Kansas City, Mo., 12-17.  
 Waller and Magill-Bijon, Piqua, O., 12-17, Orph., Columbus, Ind., 19-24.  
 Walton, Fred-K. and P. H. O. H., 12-17, Grand, Pittsburgh, 19-24.  
 Ward, Brocks, K. and P. 125th St., 12-17.  
 Ward and Curran-Hathaway's, Lowell, Mass., 12-17.  
 Waterbury Brothers and Tenney-Orph., Salt Lake City, 12-24.  
 Waters, Penzard-Grand, Pittsburgh, 12-17, Maryland, Balt., 19-24.  
 Wayburn's Rain-Deers-Columbia, St. Louis, 12-17, Olympic, Chgo., 19-24.  
 Welch, Ben-Orph., Kansas City, 11-17.  
 Welch, Joe-Orph., Boston, 12-17.  
 Welch, Maud and Monrose-K. and P. 58th St., 12-17.  
 Welch and Webb-Pastor's, N. Y., 12-17.  
 Welch, Leah-Lyric, Lincoln, Neb., 12-17.  
 Wentworth-Keith's, Prov., 19-24.  
 West and Henry-Lyric, Muskegon, I. T., 18-24.  
 Westons, Three-Temple, Ft. Wayne, Ind., 12-17.  
 Whelan and West-Factor's, N. Y., 12-17.  
 Whelan and West-Factor's, N. Y., 12-17.  
 White, Bert-Orph. and Arch, Phila., 12-17.  
 White, Lee-Chute's, Prices, 12-17.  
 White and Stuart-Cook's, Rochester, N. Y., 12-17.  
 White and Gail, The, 12-17.  
 Whitely, Irma-Bijon, Kalamazoo, Mich., 12-17.  
 Wilbur, Gus-Haymarket, Chgo., 12-17.  
 Williams, Lou-Orph., Bklyn., 12-17.  
 Williams and Gail, The, 12-17.  
 Willis, Family-Shea's, Buffalo, 12-17.  
 Wilson, Jack K. and P. Fifth Ave., 12-17.  
 Wilson, Jessie-Columbia, St. Louis, 12-17, Olympic, Chicago, 19-24.  
 Wilson, George-Temple, Detroit, 12-17.  
 Wilson, Lizzie-Hunkin's, Louisville, 11-17.  
 Windsor, Constance-Keith's, Prov., 12-17, Keith's, Manchester, N. H., 19-24.  
 Winick, George-Columbia, St. Louis, 12-17.  
 Winston, Juliette-K. and P. Union Sq., 12-17.  
 Wood, Milt-Moore's, Portland, Me., 12-17.  
 Wood, J. H. Smith and Wootley-Moore's, Portland, Me., 12-17.  
 Wordette, Estelle-Poli's, Hartford, Conn., 12-17.  
 Work and Over-Columbia, St. Louis, 12-17, Olympic, Chgo., 19-24.  
**WORTH, JOHN W., AND MINDELL KINGS**-Orph., Bklyn., Tray, N. Y., 12-17, K. and P. 58th St., 19-24.  
 Wright, Horace-K. and P. H. O. H., 12-17.  
 Wucherly, Margaret-Orph., Kansas City, 11-17.  
 Wylie, Fred-Valentine, Toledo, 12-17.  
 Wynn, Beale-Olympic, Cinti., 11-17.  
 Yoke, Alta-Liberty, Meriden, Conn., 12-17.  
 Young and Brooks-Pastor's, N. Y., 12-17.  
**YOUNG, THE** Alhambra, London, Eng., Oct. 20-Dec. 1.  
 Zanfretta and Mandell-Olympic, Chgo., 12-17.  
 Zera and Stetson-K. and P. 125th St., 12-17.  
**ZAZZLE-VERNON** (4) Orph., Denver, 12-17.  
 Zimmerman, Will-Fr., Altoona, Pa., 12-17.  
 Zingard Troupe, Maj., 12-17.  
 Zink, Adolph-Alhambra, N. Y., 12-17.  
 Zisks and King-Olympic, Chgo., 12-17, Grand, Indefinite, 19-24.  
 Zisk, N. Y., 12-17, 19-24.



### LETTER LIST.

**LETTER LIST.**

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**WOMEN.**

Allen, Eleonora, Virginia Anderson, Mrs. S. W. Adams, Laurette Allen, Erny Alton, Gertrude Andrews.

Beltzer, Alice, Marjorie Bond, Mollie G. Bryant, Noble Burton, Eva Bennett, Jess Brasham, Grace Barber, Estelle Burdette, J. S. Barnett, Jella Blum, Geraldine C. Burnside, Mrs. A. L. Burleigh, Elizabeth Joyens, Nell Brown, Ethel Bradwell, Fanny South, Adam Baker, Annie Bruce, Viola Brewster, Grace Sawyer, Mrs. Rogers.

Calson, Lora, Catherine Campbell, Louise Carver, Gillian Cameron, Constance Crawley, Fanchon Campbell, Edith Cameron, Ada M. Clarke, Mildred Cook, Jane Clayton, Ollie Cook, Clara Calhoun, Maybelle L. Clark, Gertrude Carlisle, Helen Chouteau, Marie Mack, Mary.

1921. Frances Comstock, Dorothy Cover, Madge Dun-  
 ingham, Margaret Campbell, Bolliott Clayton, Nell  
 F. Chisre.  
 Dale, Gretchen, Lucille De Monds, May Duryea,  
 Leola E. Lacy, Merita Desmond, Mde. de Racon,  
 Rose Dodder, Mrs. Ed. Downey.  
 Delaworth, Laura Deane, Daisy Dean, Elsie de Wolf,  
 Zoie De Vere.  
 Ellis, Jane, Estelle Earle, Minnie Emmott, Mrs. W.  
 M. Elliott, Mabel Eton, Millie A. Evans, Mrs. Louis  
 Fisher, Florence, Kathryn Florence, Ruth D. Fran-  
 cia, Ida S. Francouer, Florence Parr, Lotta Faust,  
 Julia Fallon, Edna Farrell, Minnie R. Ferguson, Fani-  
 ne Fielding, Frances Fairfield.  
 Gibson, Mabel, Edith C. Gordon, Deana Gibson,  
 Gladys Gaydon, Ruth Gillette, Frances Gerard, Rma  
 L. Griffin, Lottie Gibson, Carrie Godfrey, Genevieve  
 Gibson, Ethel Green, Madeline Garcia, Effie George.  
 Hess, Grace, Gladys Houghton, Mildred Hines,  
 Alma Hearn, Mrs. F. G. Hammarick, Maud Hoffman,  
 Constance Hamblin, Marie Hooper, Patsy Hunt, Nellie  
 Hunt, B. Hunt, Leona Hope, Dorothy Han-  
 mond, Nancy Hathaway, Adele Hinton, Letta Halli-

Amy, Eleanor Hall, Helen How, Mary Hall,  
Erving, Ellen, Isabel Irving.  
Jordan, Margaret, Torresta Jones, Mrs. J. Janis,  
Mrs. W. G. Jackson.  
Kennedy, Josephine, John, Thos. Korwald, Lulu  
Kendall, Kenna, Keefe, Julia, Kenneth, Maude E.  
Kimball, Lulu Konari, Mrs. Carl Kahn.  
Leckley, Maude, Louise LeBlanc, Mrs. Frank Labor,  
Hazel Lucas, Dorothy La Mar, Elsie Leslie, Laura  
Lerman, Lydia W. Lester, Miss K. Loftus, Grace  
Lorenson, Mrs. Lockwood, Mrs. Mary Carrie M.  
La Rue, Hazel Lucy, Blanche Leighton, Blanche  
Lovecek, Emalya Lecker, Frances Lafayette.  
Murray, Ella, Hortense Masurette, Mary Madden,  
Mrs. M. A. May.

Deladele Manilla, Helen Marvin, Carrie Monroe,  
Alma E. Murray, Beatrice McEad, Agnes Mahr, Edith  
Meredith, Marion Mathew, Helen McLeod, Berdie Mc-  
Loughlin, Roberts McCoy, Caroline K. McCord.  
Webb, Chas May, Marie Keshaw, Alley Newell, Vir-  
ginia Neal, Edna Nelson, Mary Nardeman.  
Olin, Betty, Mrs Nell O'Brien  
Perry, Charlotte, Annette Pilma, Violet Pattiello,  
Christine Prince, Alice Packard, Edythe Palmer,  
Maude M. Plank, Mignon Phillips.  
Quinn, Marie, Sarah A. Quinn, Olive Quintine,  
Rivers, Rhea, Mrs. Louis J. Russell, Esther  
Rejners, Helen Ray, Helen Reynolds, Lolita Robert-  
son, Mrs. Olin Roller, Kate Ridgeway,  
Louise Rutter, Maude Reed.  
Stanton, Katharn, Helen St. John, Mabel Sinclair

Florence Saunders, Inez Shannon, Mabel Stewart,  
 Mahal Shaw, Gladys Sears, Josie Sylvester, Leone  
 Soome, Sue Stewart, Kate Sargent.  
 Thomas, Lydia, Genevieve Tucker, Elizabeth Terry.  
 Ulrich, Olive.  
 Victoria, Etta, Milla, Viarda, Mrs. S. R. Victor.  
 Webster, Leslie, Dora Wilson, Grace Willmott,  
 Isabelle Winilach, Alice Wilson, Fred Walters.  
 Louise Willis, Edythe Wylie, Osa Waldrop, Teddy  
 Wile, Mrs. Eugene West, Bess White, Fanny Woods.  
 Young, Eva.

**MEN.**  
Arden, Edwin, E. E. Anderson, J. K. Adams, Chas. V. Anderson, Jno. B. Adam.  
Barclay, Delaney, N. C. Barney, J. Frank Baker, Jos. M. Berzer, Jno. Brindley, Stedman Bent, R. Bacon, Geo. P. Berrill, Geo. F. Brown, Lew Beredict, J. Frank Burcell, Clarence Bellatre, Samr S. Baldwin, Peter W. Barlow, F. F. Bender, J. Frank Burke, Harry B. Brown, Wm. B. Brown, Wm. B. Brown.

Lawrence Brook, Harry I. Barker, Reddy Brown, G. C. Bullard, Carl Burke, Drummel and Brock.

Carlin, Jas. J., Harry Crandell, Harry Cashman, Wm. T. Carlton, Rich'd P. Carlus, Will Chapman, Joe Lane Connor, Claude Connor, Hugh Chatham, H. B. Cline, H. B. Cline, Harry Cline, E. F. Crosby, Alb. Crosby, Will C. Crosby, George Crosby, Thos. Carroll, W. P. Chesney, H. C. Crow, Fred Chiswright, Wm. I. Curtin, Victor Cullwell, J. C. Connery, Roy Clement, Alb. Colburn, Wm. G. Clark, Jno. Clark, R. V. Chasney.

Bolsa, Wm. Chasney, H. B. Cline, H. B. Cline, Harry Cline, E. F. Crosby, Alb. Crosby, Will C. Crosby, George Crosby, Thos. Carroll, W. P. Chesney, H. C. Crow, Fred Chiswright, Wm. I. Curtin, Victor Cullwell, J. C. Connery, Roy Clement, Alb. Colburn, Wm. G. Clark, Jno. Clark, R. V. Chasney.

Harry Dickerson, George De Courval, Charley Doss,  
Frank S. Doyles, J. Douglas, Jas. J. Darling,  
Frank S. Devore, Edward Donnelly, Alf. Daily, Thos.  
David, Frank Dunn, Wm. T. Davis, Harry T. De  
Vere, Frank Doane, Jno. P. Donovan, Harry Dee, J.  
W. Douzall.

Ellwood, Prince, J. W. Edwards.

Frankie, W. P., Edwin Forsberg, W. C. Fields,  
Stephen Fitzpatrick, Chas. T. Fales, Bobby Fountain,  
Oscar L. Fisman.

Green, Ben. J. R. J. Gillis, Augustus Glascomb,  
Frank Gerard, Jos. E. Graybill, Harry Gurville, Fred  
Groville, Wm. A. Graham, Corlis Gilles, Alb. Gran,  
Raymond Gilbert.

Haghton, Will, Edw. J. Hemmer, Jos. E. Hagarly,  
J. R. Hargus, Will L. Hobart, Henry Hoff, Jos. E.  
Henshaw, Regan Hutchinson, Jos. L. Heintzman, Rich'd  
Hutchinson, W. S. Holmes, Jacob Hyman, F. Hiding,  
Chas. Holdsworth, Ned Holmes, Wm. Hoffman, Harry  
Hede, Chas. Hutchinson, Geo. Harris, Orrille Hamid,

Thos. Holer, J. A. Hunter, F. W. Hunter, Geo. Howard, Geo. F. Hall, Loftus S. Husband, Hall and Lorraine, Louis A. Hanvey.  
Isaac, Lewiston N., Montgomery Irving.  
Justice, Frank, De Witt Jennings.  
Kolb, Clarence, P. G. Kingston, Harry Koefor, Herb't Kerr, Jacques Kahn, C. H. Kerr, F. T. Kintzing, Adolph Klauber, Jack Kett, J. F. Kelly, A. C. Klynou.

Lebbie, J. L., Edgar C. Larmer, Jno. Loris, Chas. Lloyd, Marie Landis, Arthur E. Lutz, Frank Lincoln, Bert C. Lawton, Fred'k G. Lewis, Wm. H. Lewis, Philip Lord, N. Livingston, Jr., Percy Lyndal, Fred'k Lorraine, Robt. I. Le Roy, Joe Lee.

Murphy, Jas. B., Geo. Morehead, Ben L. Mulvey, Tom J. Moore, Geo. W. Marks, Edwin Maynard, Edward Metcalf, Tom E. Murray, H. H. Morrell, F. N. Mandeville, Chas. Mason, J. B. Morrison, Fred Mortimer, Wm. Mandeville, Jos. F. Madden, Jno. C.

Munger, Har. Mantell, Louis. Miller, Frank P.  
Murtha, Chas. Morgan, Barry. Maxwell, E. F. Max-  
well, Larry. Mack, Alden. MacClaski, Leon. McRey-  
nolds, Jas. E. McElhin, Geo. S. McElsh, J. C. Mc-  
Duff, Geo. J. McFarland, Thurston. McCartney, Jas.  
McKern.

Norworth, Jack. Ross. Nell, Walter. Newman, P. A.  
Nannery.

Osburn, Lynn. Harold. Orlobb.

Walton, Fred R. W. Schost, Edward W. Schost,

Palmer, W. H. W. Frost, Raymond W. Pace,  
 J. A. Pickens, Alh. Parr, H. W. Pemberton, Elmer  
 Park, Robt. Purdie, Ed. Poland, Frank Perry, Chas.  
 Quinn, Walter E. Paschal, Lee Parvin, R. E. Patton,  
 Quinn, Chas. J.  
 Ryder, Karl, Harry Bennis, R. E. Root, J. L.  
 Rhinco, Julian Rose, J. K. Roberts, Douglas Ruthven,  
 Bert Reiss, Percy G. Rollinger, Robt. Ritchey, H. H.  
 Richards, Ed. B. Roscoe, Ernest Robinson, Adelbert  
 Robertson, H. R. Roberts, Monroe H. Rosenfeld, M.

A. Reed, Harry W. Reed.  
George Sumcombe, Tommy Shearer, Jack Strickler,  
H. S. Sinclair, Clarence M. Smith, Fred W. Sidney,  
L. C. Smith, Frank Stanley, H. G. Stafford, Juno  
Socin, Len Spencer, Jos. Selman, Harry Short, Addi-  
son, J. Sharpley, Chas. W. Schroder, Frank Symonds,  
Wallace Shaw.  
Toner, Dan K., Fred'k H. Tyler, Geo. B. Trimble,  
Chas. Terry.  
Van, Harry C., Grenville Vernon, Joe Van Roolte.

Werkle, Arthur, D. B. Wilson, Ernest Warde, P. L. Wheeler, Fred E. Whitehouse, Raymond Whittaker, Herbt. Waterbury, Abbott Worthing, Harry L. Webb, W. Athwood White, A. H. Westfall, Irving Williams, Jas. B. Wilson, Raymond Wells, William Wood, J. H. Williams, Jno. Waters, R. T. Willam, Deahler Welch, Lee Willard, Harry Watson, Howard Walters, Clarence R. Williams.

**REGISTERED MATTER.**  
Clara Paulet, Sidney McCurdy, A. J. Morrison, W. Rhodes, D. H. Hunt, Frank E. Rowan, F. A. Dem-  
mond.

**REGISTERED MATTER.**

Clara Paulet, Sidney McCurdy, A. J. Morrison, W. Rhodes, D. H. Hunt, Frank E. Rowan, F. A. Dem-



(Continued from page 7.)

NEW YORK.

**NORWICH.—CLARK OPERA HOUSE (L. B. Swift, mgr.): Partello Stock co. closed week's engagement Oct. 27 to large audiences. Plays last Cumberland '61, Lost in the Desert, and At the Peak. Marks Stock co. 2-10 opened to E. R. O.**

ITEM: The management has recently added a orchestra to the house.

—ITEM: Miss Mother, of His Majesty and the King in the Episcopal Church Sunday night to a large and appreciative audience.

**CHARLOTTE.—ACADEMY (R. A. Schum.**

failed to appear. Humpty Dumpty 19; good house. pleased. The White Pilgrim 23 pleased good house. Peck's Bad Boy 1 pleased a good house. Van der Glaser in Prince Karl 2; packed house; pleased. Mr. Glaser and Fay Courtney in the leading

(H. A. Deardorff, mgr.): The Bronco Buster Oct. failed to appear. Humpty Dumpty 19; good house pleased. The White Pilgrim 23 pleased good house. Peck's Bad Boy 1 pleased a good house. Vandy Glasser in Prince Karl 2; packed house; pleased.

**PLAY**  
16  
**name:**  
**time:**  
**cast:**

fair co. and business. Plays: Town of the Red, The Indian and Honor, Camille, Hero of the Hills, Prince Liars, and Man from Nevada. Nick Russell owns a three nights' engagement 5; excellent co. and best news. Plays: Pleasant Valley, The Indian, and What's in Name Only. Ninety and Nine 9. Burke-McCoy.

a three nights' engagement 5; excellent co. and  
news. Plays: Pleasant Valley, The Indian, and W  
in Name only. Ninety and Nine 9. Burke-McC  
week of 12. As Told in the Hills 19. Dainty Duch  
22. Buster Brown 24. Porter J. White 27. R

a three nights' engagement 5; excellent co. and  
news. Plays: Pleasant Valley, The Indian, and W  
in Name only. Ninety and Nine 9. Burke-McC  
week of 12. As Told in the Hills 19. Dainty Duch  
22. Buster Brown 24. Porter J. White 27. R



**MORGANTOWN.**—SWINER'S (Scott N. Swiner, ex. mgr.): The Ninety and Nine Oct. 20 pleased our business. Looking for a Wife 1; good lawyer; pleasant John W. Vogel's Big City Minstrels & The F. B. G.—GRAND (H. A. Christy, mgr.): Awar the Ninety and



**3 played good business.** The Mummy and the Humming Bird T. Tracy, the Outlaw, 10. When Knight- hood Was in Flower 14.

**FAIRBURY.**—GRAND G. E. Ford, mgr.: The Mummy and the Humming Bird, 10. When Knight- hood Was in Flower 14. The Outlaw, 10. When Knight- hood Was in Flower 14.

**CLARKSBURG.**—GRAND (Hudson and Fowler, mgr.): Mummy and the Humming Bird, 10. When Knight- hood Was in Flower 14. The Outlaw, 10. When Knight- hood Was in Flower 14.

**MAINTON.**—OPERA HOUSE G. M. Barrack, mgr.: The Lights of Gotham Oct. 24; fair, to small business. The Mummy and the Humming Bird 10. A Very Trump T. Tracy the Outlaw 13, York State Falls 22.

**CHARLESTON.**—BURLING OPERA HOUSE (H. R. Burling, owner and mgr.): William R. Crane, Edie Jeffers in The Mummy and the Humming Bird, 10. When Knight- hood Was in Flower 14. The Outlaw, 10. When Knight- hood Was in Flower 14.

**PARKERSBURG.**—CAMDEN THEATRE (L. M. Lusk, mgr.): The Tenderfoot 3. When Knight- hood Was in Flower 14. The Outlaw, 10. When Knight- hood Was in Flower 14.

**AUDITORIUM.**—W. R. Kenney, mgr.: Ready Stock co. Oct. 20-23; good co. and business. Guy Stock co. 19-21.

**LUMBERTON.**—OPERA HOUSE (L. C. Oyster, mgr.): Ready Stock co. Oct. 20-23; good co. and business. Guy Stock co. 19-21.

**BLANFORD.**—HKS OPERA HOUSE (S. H. Jolliffe, mgr.): The Tale of Two Cities 14.

WISCONSIN.

**JANESVILLE.**—MYERS GRAND (Peter L. Myers, mgr.): Eddie Fox in The Earl and the Girl 1; capacity: packed. Mohel Harrison and Joseph Howard in The District Leader 3. When Knight- hood Was in Flower 14. The Outlaw, 10. When Knight- hood Was in Flower 14.

**WISCONSIN.**—MYERS GRAND (Peter L. Myers, mgr.): Eddie Fox in The Earl and the Girl 1; capacity: packed. Mohel Harrison and Joseph Howard in The District Leader 3. When Knight- hood Was in Flower 14. The Outlaw, 10. When Knight- hood Was in Flower 14.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): East Lynne 1. When Knight- hood Was in Flower 14. The Outlaw, 10. When Knight- hood Was in Flower 14.

**MADISON.**—PULLER OPERA HOUSE (Edward M. Puller, mgr.): Eddie Fox in The Earl and the Girl 1; capacity: packed. Mohel Harrison and Joseph Howard in The District Leader 3. When Knight- hood Was in Flower 14. The Outlaw, 10. When Knight- hood Was in Flower 14.

**GREEN BAY.**—THEATRE (John B. Arthur, mgr.): Everybody Works but Father Oct. 20; capacity: packed. The Earl and the Girl 21. When Knight- hood Was in Flower 14. The Outlaw, 10. When Knight- hood Was in Flower 14.

**KENOSHA.**—RHODE OPERA HOUSE (Geo. Rhode, mgr.): Arthur Nelson in The Governor's Pardon 4; R. H. O.; two good performances. Allen Deane in Kerry Gow 9.—BUOU (F. J. O'Brien, mgr.): Bill: The Three Kings and the Auto Quartette scored.

**OSHKOSH.**—GRAND G. E. Williams, mgr.: The Free Lance Oct. 31; home crowded. The Vanderbilt Cup 2; home crowded. The Earl and the Girl 21. When Knight- hood Was in Flower 14. The Outlaw, 10. When Knight- hood Was in Flower 14.

WYOMING.

**CHEYENNE.**—CAPITOL AVENUE (Edward F. Stahl, mgr.): His Highness the Boy 2; fair co. and business. Max Fagan in The Man on the Box 3; excellent co. and business. Coming Thru the Rye 7. Neil Burgess in The County Fair 8. Help to the Hoar 17. Maxine Elliott 21. The Mummy and the Humming Bird 22. The Devil's Auction 24.

CANADA.

**ST. JOHN.**—N. B. OPERA HOUSE (A. O. Skinner, mgr.): Ellis Stock co. in Knobs of Tennessee 2-7. The White Slave 8-10. The Last Paradise 12-14; business fair. Modjeska 16.—TOK (R. J. Armstrong, mgr.): Pollard's Lilliputians' engagement extended to include 5-10, presenting The Golem. The Golem 11. Lady Mary, Modjeska in Town, and one night of vaudeville: business good. Anton Heikling, the German 'cellist, 14.—ITEMS: H. J. Anderson is temporarily acting in the place of the late J. F. Decker, managing director of the St. John House.—W. S. Harkins held a flying visit to town 5. His stock co. is playing a successful Halifax engagement.

**ST. CATHARINES.**—ONT.—GRAND (C. H. Wilson, mgr.): The Cowboy Girl 1. When Knight- hood Was in Flower 14. The Outlaw, 10. When Knight- hood Was in Flower 14.

**ST. THOMAS.**—ONT.—GRAND (A. J. Small, prop.; J. B. Burton, mgr.): Charles's Aunt 3; good performance and business. A Bell Boy 6; good business; packed. Man from the West 8. Alma College (local) 9, 10. Eva Tanguay 12.—DUNCAN (C. W. Bennett, mgr.): Uncle Dudley from Missouri 6; fair house; mediocre performance. The Earl and the Girl 21. When Knight- hood Was in Flower 14. The Outlaw, 10. When Knight- hood Was in Flower 14.

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8.40. 8.45. 8.50. 8.55. 8.60. 8.65. 8.70. 8.75. 8.80. 8.85. 8.90. 8.95. 9.00. 9.05. 9.10. 9.15. 9.20. 9.25. 9.30. 9.35. 9.40. 9.45. 9.50. 9.55. 9.60. 9.65. 9.70. 9.75. 9.80. 9.85. 9.90. 9.95. 10.00. 10.05. 10.10. 10.15. 10.20. 10.25. 10.30. 10.35. 10.40. 10.45. 10.50. 10.55. 10.60. 10.65. 10.70. 10.75. 10.80. 10.85. 10.90. 10.95. 11.00. 11.05. 11.10. 11.15. 11.20. 11.25. 11.30. 11.35. 11.40. 11.45. 11.50. 11.55. 11.60. 11.65. 11.70. 11.75. 11.80. 11.85. 11.90. 11.95. 12.00. 12.05. 12.10. 12.15. 12.20. 12.25. 12.30. 12.35. 12.40. 12.45. 12.50. 12.55. 12.60. 12.65. 12.70. 12.75. 12.80. 12.85. 12.90. 12.95. 13.00. 13.05. 13.10. 13.15. 13.20. 13.25. 13.30. 13.35. 13.40. 13.45. 13.50. 13.55. 13.60. 13.65. 13.70. 13.75. 13.80. 13.85. 13.90. 13.95. 14.00. 14.05. 14.10. 14.15. 14.20. 14.25. 14.30. 14.35. 14.40. 14.45. 14.50. 14.55. 14.60. 14.65. 14.70. 14.75. 14.80. 14.85. 14.90. 14.95. 15.00. 15.05. 15.10. 15.15. 15.20. 15.25. 15.30. 15.35. 15.40. 15.45. 15.50. 15.55. 15.60. 15.65. 15.70. 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